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Herodotus in The Renascence

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Chapter I. Introduction & Preface:

Introduction upon the Life Character & Works of Lucian.
 of Lucian Lucian Lucian Lucian Lucian.

Chapter II. The Period and the Period of Lucian:

A study of the period from the death of Alexander to
 the reign of Hadrian.

Chapter III. The Period of Lucian :

Short studies of Dio Chrysostom, Arrian, Helios, Philostratus.

Chapter IV. Lucian - His Period of Lucian :

Introductory remarks upon Lucian.

Study of Lucian's Period of Lucian .

Study of Lucian's Period of Lucian and Period of Lucian .

particles, Kai, Te-Kai, $\mu\epsilon\iota\nu$, $\delta\epsilon$, $\gamma\alpha\rho$, $\delta\eta$; $\eta\alpha$, $\eta\sigma$, $\eta\sigma\eta\sigma$.

Chapter V. Lucian - His Period of Lucian ,

besides a study of Period of Lucian and

whether Period of Lucian is Period of Lucian .

Chapter VI. Lucian - His Period of Lucian .

Chapter VII. Lucian - His Period of Lucian .

1. Estimates of *Brodolus* from Aristotle, Cicero,
Livy, Pliny, Strabo, Ptolemy, and other
ancient authors. Also references to these authors.

" " 9 Stations of Horsholtz; also, American.

1. " " " " Leisen: Ricker, Newdorf,
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3°. Other literature stated alphabetically:

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De l'élément Γ nous tirons, pour l'élément α moyen
 suis secutus est, ratio cum antiquorum Atticorum

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a scriptoribus Atticis Quinza, 1869.

Meyer, De Luciani Studiis et Scriptis, 1841.

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Defining $\mathcal{L} = \mathcal{L}_1 \cup \mathcal{L}_2$, we have

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Coniochaeta *Coniochaeta* *Coniochaeta*, (59).

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Journal of Management Education 30(6)

Norden p. antike Kunstformen

Chapter 1

Character of the work

What nature should have as a literary model by which the writer may form a basis along the line of which writers of any age might be tempted to imitate him. Beginning with the great critic, Aristotle, we will take various writers chronologically: the Rhetoricians will be put in a class by themselves.

Aristotle. It is important that

in Ars Rhetorica 3.9: τὴν δὲ δέξιν ἀνάγκη εἶναι ἢ ἐρομένην καὶ τῶν συνδέσμων κίαν, ὥσπερ αἱ ἐν ταῖς δεξιμένοις ἀναβολαί, ἢ κατεστραμμένην καὶ ἔμπροσθεν τῶν ἀποδείξεων ἡγομένην ἢ μὲν οὖν ἐρομένην δέξιν ἢ ἀρχαία ἐστίν.

Ἡροδότου θουρίον ἢ δ' ἰσοκρίους ἀπόδειξις. πάντες γὰρ πρόσθεν μὲν ἄπαρτες, τῶν δὲ οὐ πολλοὶ

ἔπειτα. This is naturally the basis of the work. It is a point which is made later in the work.

Now you must know the use of the word
Aristotle was born in Stagira, at Samothrace, in 384 B.C.

μεγας σπερεια και το μεγιστον ιδιως πρῶτα
ιστορικῶν Ἡρόδοτος ἔχει. cf. further de compositione
verborum, chs. 4 and 10.

Diogenes, whom we connect in thought with
the title the great at the point of the saying
that the work of Herodotus was divided into
nine books (11.37.6).

That we refer to him frequently, and
classes him as to trustworthiness with Hesiod, Homer,
the tragedians (c. 508).

Pliny cites him in many places as an authority.
St. Chrysostom says of Herodotus just
what we would expect him to say. As he remarks
upon other historians whom we ~~will~~ have occasion
to meet, it may be just as well to quote here

or. 18.10: Ἡρόδοτος κινῶν οὐκ, ἢ ποτε ὑπερσώγῃς οὐ
δὲ, μετὰ πολλῆς ἰσχυρίας ἐπείγει. τὸ γὰρ ἀναιδὲς
καὶ τὸ ἡκὶν τῆς ἀπαγγελίας ὑπόστασις παρέξει
μενῶδες καὶ ἄλλοι ἢ ἱστορικῶν τὸ σύγγραμμα ἐστίν.

τῶν δὲ ἄλλων θουκυδίδης ἐμὰ δοκεῖ καὶ τῶν
δουσίῳ θεόπομπος. καὶ γὰρ ἡγοῦμαι τε περὶ τῆς
ἀπαγγελίας τῶν λόγων ἔχει. καὶ οὐκ ἀδύνατος αὐτῷ
ὁ λόγος περὶ τῆς ἐκφυγίας, καὶ τὸ πᾶν πρὸς τὴν
δέξιν οὐκ ὅπως φαίνεται, ὥστε σε διπλῶνται. Ἐφορος
δὲ πολλὰ μὲν ἐσορίαν παραδίδωκε, τὸ δὲ
ὑπὸ καὶ ἀρκεῖον τῆς ἀπαγγελίας σου ἐν
ἐκτελέσει.

Quintilian says, 10. 1. 13; dulcis et candidus et

from Herodotus comes adfertur velox,
sermonibus, voluptate. Note especially, 9. 4. 18: et
historiae, quae currere debet ac ferri, minus
conveniant insistentes clamores et
sententias ratio. In Herodoto vero cum omnia,
ut ego quidem sentio, leniter fluunt, tum ipsa
διὰ γὰρ ἔχει eam jucunditatem, ut latentes

7. Περὶ Ἑλληνισμοῦ (περὶ Ἑλληνισμοῦ), 2.118.15:

Ἑλληνισμὸς ὁ καλεῖται ὁ ἐκφραστὴς ὁ ἐκφραστὴς

Ἑλληνισμὸς, περιηγητάσκα (περὶ ἑκφραστῆς), 2.118.15:
ἑκφραστὴς ὅτι λόγος περιηγητακὸς ἐκφραστῆς ὅτι
ἀντὶ ἀντὶ τὸ δηλοῦντος --- καὶ παρ' Ἑροδότῃ τὸ
ἑὸς τῆς ἑβδος καὶ τῶν ἵππων τῶν ποταμίων
καὶ τῶν κροκοδείνων τῶν Ἀγυπτιῶν.

Then more particularly, beginning with
Herodotus, περὶ ἑβδος (περὶ καθαρότητος ἢ καθαρῶν
ἑβδῶν), 2.278.4: τὸ γὰρ ἦν καθαρότης, καὶ
τὸ κροκοδοῖς ἦν, καὶ τὰ ταῦτα οὕτως καὶ
εὐφραστῆς κατ' ἑβδότητα καὶ καθαρόν ποιεῖ
τὸν λόγον καὶ σαφῆ, ἐν δὲ πραγμασίαις, ὅτι ταῦτα
ἔσται, ὅτι κροκοδοῖς ὅτι καὶ καθαρότης ὅτι,
εὐφραστῆς ἢ ἑβδότητος.

Again, ib. (περὶ ἑβδότητος), 2.362.8: ἑβδότης
δὲ ἑβδότης ἢ τὴν τῆς ἑβδότητος ἑβδότης παρὰ τῇ
καθαρότητι ἑβδότης εἶναι καὶ ἐν ἢ ποιητικῇ. πάντως
καὶ ἑβδότητος τῆς ἑβδότητος μάλιστα καθαρότης

... the addition of the new ...
to the ...

Again, the ...
3.262.17: τὰς γὰρ αἰῶνας καὶ ἀλλήλους τούτους
συνδεμένους πρὸς ἄλληλα συνίστανται αἱ
περίοδοι ὀνομαζόμεναι. ἔστι γὰρ περίοδος οἷον
ἡ αἰὼν ἢ ἡ σελήνη ἢ ἡ γῆ. καὶ γὰρ
ἡ αἰὼν τῆς ἐπομένης ἀστρονομίας
ἢ δὲ τῆς διωρημένης ἐφημερίδας καλεῖται, ἢ ἕως
τῆς αἰὼν τῆς αἰὼν τῆς αἰὼν τῆς αἰὼν τῆς αἰὼν
... ἡ αἰὼν, καὶ τὰ πρῶτα τῶν ἡμερῶν,
καὶ ὅπως ἡ ἀρχαία πᾶσα. cf. ib. 3.264.20; 3.272.15;
Homos. 2.238ff.; Aristotle, A.R. 3.9ff.

The history of the Greek language

It is generally admitted that the history of the Greek language is indebted to the oldest authorities. Who are meant? Surely all the classic writers from Homer the two orators, or Homer, Herodotus, Early Comedy. In the latter time there are those who say, this language was through later writers so much themselves indebted to the old masters. Especially is this claimed for any who might have used Herodotus, that the authority was rather Ephorus and Thucydides as well as others still later. In spite of the latter position, it is necessary to study the history of Greek composition, to know the rise and fall of the language, that there was a decadence, a fall and rise in the excellence of composition. cf. Blass, Die Griechische Beredsamkeit — the history of the Greek language as of composition. Blass has compiled and elaborated the history of

Hellenism, Cicero, and Quintilian. of Feb. 6, the
 Attic orators from Antiphon to Isaeus, 2, C. 24.
 The influence of the Attic orators on the
 English language is not from any one source
 influence, but from the fact that during its
 prevalence the greatest literary activity was
 in the Attic language, which was
 prevalent in all Greek communities, having
 originated probably 700 B.C. It did not
 in fact, but was the language of the
 the Attic language was a dialect and was found
 for practice".

What is the period of the Attic language?
 Roughly speaking from 300 to 100 B.C., part of which
 is the period of the Attic language.
 ἀρχαῖν, ἀπὸ τῆς κατὰ τὸν Μάκεδονα τῆς
 ἐκπορεύου καὶ κατὰ τὸν Ἰόνιον, ἐπὶ τὸν

καὶ ἡ γὰρ ἡλικία μικρὸν εἰσάσα ἐς τὸς

Enrich 38, of Demetrius: hic pinus inflexit rationem.

Enrich 38, of Demetrius: hic pinus inflexit rationem.

multum ingeni habuisse et facundiae fator. He

flourished from 320 B.C. His style was ornate,

ornate, typical of the time, but he was

opposed by the school of Lysias.

Enrich 38, of Demetrius: hic pinus inflexit rationem.

Enrich 38, of Demetrius: hic pinus inflexit rationem.

time of Alexander. Enrich 38, of Demetrius: hic pinus inflexit rationem.

fully developed in Hecataeus about 270 B.C., whose

Enrich 38, of Demetrius: hic pinus inflexit rationem.

He was consciously opposed to Attic oratory,

though we can detect Lysianic diction in his

short, choppy, oratorical style. cf. Cicero, Brutus 276

Enrich 38, of Demetrius: hic pinus inflexit rationem.

then is more elaborate, more ornate.

q. Theon, Progymnasmatika, i.p. 2.71.11: τὴν ἑκαστοῦ
καὶ ἑκάστης λέγειν τὴν ἑκάστην τὴν ἑκάστην
καὶ ἑκάστην λέγειν τὴν ἑκάστην τὴν ἑκάστην
of Dion. Hal., de Comp. 4 and 18. These two styles, the
pointed and choppy, and the flowing and smooth
continued for two centuries, going down to
even something further reference to this
development and my notion of the Hellenistic
school is called by Theon in this 2.71.11
relation in favour of Atticism which seems to
have begun with the appearance of Demosthenes about 384
B.C. I also see that 2.71.11. He thought rhetoric
revived the study of oratory as an art in 19
B.C. L. Plotius opened a school of rhetoric in Rome
which did very much the same thing. It was the
Hellenistic was the representation of Hellenism in
Latin being something like the "Hellenistic" style
that was "Hellenistic" style. This thing was
partly under the influence of the Hellenistic

representation of the attacking in Helianthus. It is
he may claim the credit of destroying the ultra
visions of Helianthus and later of being killed
at the time. Could Helianthus have been
to get from Helianthus about 400 B.C. being
completed in the year of Helianthus. Helianthus of course
there were various schools of Helianthus. Helianthus
of Helianthus. Helianthus, Helianthus, Helianthus

This is supposed to show that Helianthus
Helianthus of Helianthus and Helianthus
have imitated no writer after 320 B.C. and
retain their self-respect. But there has been no
mention of Ephorus and Theopompus. Recall the
fact that Callisthenes, the Macedonian, the first
historical representation of Helianthus was a
contemporary of Helianthus. And by the fact that
Ephorus and Theopompus were pupils of Helianthus.
Helianthus was a pupil of Helianthus. Helianthus
latter quite a favorite. Certainly no Helianthus.

and a lot of the same things are found in the
writings of Ephorus and Theopompus. It is
not necessary that all the same words or
the same phrases are fully developed. Some
radical changes must come about gradually. f.

Str. Hal., ed. Cr. Pomp. 6 (of Theopompus): εἰ δ' ἴσμεν

ὅτι τὸν αἰῶνα ὅσον τὸν αἰῶνα ὅσον τὸν αἰῶνα

καὶ τὸν αἰῶνα ὅσον τὸν αἰῶνα ὅσον τὸν αἰῶνα

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καὶ τὸν αἰῶνα ὅσον τὸν αἰῶνα ὅσον τὸν αἰῶνα

Chapter II.

The Renaissance

From the reaction in favour of the old masters, the beginning of which was described in the last chapter, the period of the Renaissance may be said to date; roughly stated, from the middle of the first century to the middle of the third. All the writers of any importance within these limits made more or less use of the old masters, some taking one author for a model; some imitating slavishly one or more as they were; some imitating one or another, as they wrote upon one subject or another; some thoroughly assimilating all that was good in them and using them more effectively and advantageously. Thus it is not for the sake alone that we claim influence in the Renaissance but a world influence. Its influence, however, has not been sufficiently recognized publicly, and point out something of the nature of that influence.

While Lucian has been selected as the chief

for most careful study, the other great work of the period demand a passing notice, Dio Chrysostom, Arrian, Helian, Philostratus. Much of what I say of three of these writers is taken from Schmid in his *Handbuch*.

Dio Chrysostom is generally admitted to be the first writer of the Renaissance, so may be noticed briefly by way of introduction. Philostratus says of him, V S. 2.6.30 (Taubert), that he has taken the best from the best. He is decidedly in opposition to the classic style in choice of subject, in aversion to sentiment and fiction, in simple narration of actual events. He is attracted to naturally picturesque events to the old historians, but of this especially Herodotus. V. Gr. 18.10 for Dio's own statement about Herodotus (see *Collected Works* N. S., 5.98) says: nullum aliura scriptorem Dio dignatus legere quam Herodotum, quia apud eum sunt vestigia. Schmid, *Cl.* 3 12, n.

v. *Herodotus* recent. 1884

that when Dio narrates, as at the beginning of 50.7, he has a plain, simple sentence-position with many coordinate clauses joined by particles; but when he is eulogistic or philosophic, he has a more periodic style. As the next page Schmidt calls Plato a master in the use of particles, and so he is. But the more Schmidt studies these late writers, he seems more convinced that the use of particles is not wholly dependent upon Plato. It will be one of my main points that the use of coordinate clauses joined by coordinate particles especially in narrative passages is due to the influence of the master in such prose composition Herodotus. This influence is claimed for Dio, though not to the same extent as in some others. Being earlier than Lucian and a man of less ability than he, Dio is naturally more indebted to the style of Herodotus and more dependent upon

Hdt., examples of which will be given in connection with Lucian for the sake of convenience. But we may go back to the story of Croesus and his son by the two, Hdt. 6.125 and Dio 2.280.32 (78.425⁴). Note the language, the particles, conjunctions, and participles.

Herodotus	Dio Chrysostom
ἐνδὺς κιδῶνα μέγας καὶ	οὐδέ γε τὸν λαβόντα παρὰ
κόλπον πολλὸν κατακλύμενος	κρίσας τὴν δουρὶν ἐκείνην
τὸν κιδῶνα, κοδόρπυς τοὺς	ἡ κεῖνη ἐγγύωσεν ὅτε
εὐρίσκε ἐνυκάτους ἔοντας	ζώων ὅτε ἄλλος ὁδὸς
ὑποδράμενος, ᾧ ἐς τὸν	τὴν τότε σφῆν ἀδρόν,
δυσαυρὸς ἐς τὸν ^{οἰ} καυμίστου	ἦ φασὶ τὸν Λυδὸν ἐπιτρέψαι
ἰσχυρὸν δὲ ἐς σφῆν	τοὺς δυσαυροὺς ἀναίζοντα
γίγμενος τὰ καυμίστου	φίρην αὐτὴν ἐπὶ τὸν
παρὰ τὰς κνήμας τὸν χρυσοῦν	τὸν χρυσοῦν· καὶ τὸν ἐνυκάοντα
ὅσον ἐκέρειν οἱ κοδόρποι	πάντ ἀδρεῖως ἐκφορῆσθαι
μετὰ δὲ τὸν κόλπον πάντα	τῆς βασιλικῆς δουρῆς, χειρὶ δὲ
κατακλύμενος χρυσοῦν, καὶ ἐς	ποδῆγ κατακλύμενον καὶ τὸν
τὰς τρέχας τῆς κεφαλῆς	κόλπον ἐκπύρην· καὶ τὰς

<p> διασάας τῶν ψήφιας καὶ ἡδὲ γνάθους ἑκατέρᾳ μόλις δελιὺς ἐς τὸ στόμα, ἐξήϊε ἐκ τῶν θροαυρῶν ἔκλυε μὲν μόλις τὸν κοδάρη, παρὰ δὲ τῶν οἰκῶν μαῖδος ἦ ἀνδρῶν· τῶν τότε στόμα ἔκλυε καὶ παρὰ ἐξήϊε. ἴσως ἦ τὸν ἑαυτοῦ γένους ἴσως ἦ. </p>	<p> ἔγω βαδίζω, ὥστε ἀνδρῶν τῶν τῆς Σεμέης ἡδὲ, μέγιστα καὶ θάλα κροῖον παρέχοντα καὶ Λυδοῖς. </p>
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Assian.

Schmid does not consider Assian in his study though he falls within the limits of the evidence probably because he is a recognized imitator of Herodotus — both in subject and style. At any rate, the work was partly known before him by Grunnius, *Quid in elocutione Assiani Herodoto debeat*, Berlin 1754. Many scholars are of the opinion that the work is a

parataxis, the use of coordinate clauses joined
by such particles as $\epsilon\iota$ and $\kappa\alpha\iota$. The
use of $\mu\epsilon\tau$ and $\alpha\upsilon\tau\alpha\iota$ is also mentioned. It
includes here also anacoluthon, the joining
of a participle or an infinitive with a
finite verb, the sudden change from *Oratio*
Recta to *Oratio Obliqua*. His third chapter
is very interesting, but space forbids a full
review. As special peculiarities of *Oratio* he
mentions $\tau\epsilon$ -- $\kappa\alpha\iota$ $\alpha\gamma\alpha$, and the extended use
of $\tau\omega$. "The use of $\tau\omega$ is common in
the *Oratio* giving a note of mourning that must
not be put down as a peculiar feature of
the *Oratio* only being noticed in the *Oratio*
or in the *Oratio* $\delta\iota\alpha\gamma\gamma\epsilon\iota\sigma$. Nor must we lay
too much stress upon the *Oratio* being
not very common from the facts that
surely we can speak with some degree of
confidence of *Oratio* $\delta\iota\alpha\gamma\gamma\epsilon\iota\sigma$ of *Oratio*

Charles Brown in the *Journal of the*
American Journal of Philology, Vol. 4, 1883
discusses Hellenistic India - connection with
Ptolemy's *Geographia* and the *Periplus*.

Of the three forms now under consideration
the Hellenistic India presents the greatest
difficulty. As it is transmitted as given
the translation is, not complicated by the
question of authenticity. Numerous scholars
also more closely examine the usage of
Hellenistic. But to intend a thorough
investigation of Hellenistic? It may be
said at present that the best

Latin

Latin and Hellenistic may be said to give
an insight, to mark the beginning of a gradual
break down. They show the Hellenistic. In them
not that any other except Hellenistic. It
is evident the influence of Hellenistic.

Handwritten notes at the top of the page, possibly a title or date, which are mostly illegible due to fading.

above that the dialect of Hdt. has such (a) vowels that it appears to contain within it some of the important forms of the dialect. The effect seems to be stygian after by Arrian. It is evident that these are not necessarily, as generally by these, but from the fact that, for example, Hdt. after showing the word in the Kory for such forms as *γίνομαι*, *γινώσκω*, etc., the general sense of the word is given. Hence may be rightly traced to the influence of Hdt. which from a number of examples shows the use of (γ) for (α) in *ἀργύρα*, *πείρα*, *ἰονήτης*, etc., and also: (ε) for (α) in *μεγέθυρα*, *μεγέθυα*, *μεγέθυος*; also forms of the present tense of the verb *ποιέω* in the present of the singular only *αἶ* for *αὐαῖ* and in the plural *οἶ*, *οἶος*, *οἶος* reflexive and reciprocal.

Three principal sources for words in

and the transition possibly from abstract nouns
to verbs, and vice versa. Schmidt says there are
taken from the poets 861 words, from Plato 78,
from Xen. 71, from Hdt. 52, from Thuc. 27, from
Dem. 11. This proposition will answer for the
whole sentence as far as language is concerned
and is just what is required. The
words are - persons from Hdt. 1. 1. 1. 1. 1.
τὸ ἐπὶ ἐπαινοῦ (v. Stein to Hdt. 3. 71); ἰδὲ ἀκακῶ;
ἐκπιδέν τὴν φρενῶν (v. Stein to Hdt. 3. 155); πρὸς
and especially instead of describing, also
indicated by various; for use of various referring
to the following and also frequently to the
following.

Phrases

Mostly very long, that has been said of
Latin very much of the same.

the d'izes ἐπὶ ἐπὶ but with anacolutha of a
different kind long periods being rare.

same frequency of prothetic words and
 of the same form of prothetic words
 in the same Greek dialects. The
 Schmid gives as clear some $\delta\epsilon\upsilon\gamma\acute{\eta}$, $\kappa\eta\epsilon\gamma\acute{\eta}$, the
 gen. $\kappa\eta\acute{o}s$ and $\kappa\eta\tau\omega$, $\Gamma\alpha\gamma\mu\acute{\epsilon}\gamma$ $\kappa\epsilon\phi\alpha\gamma\acute{\eta}$, $\Xi\epsilon\tau\epsilon\varsigma$,
 $\epsilon\acute{\iota}\zeta\epsilon\tau\epsilon\varsigma$, $\theta\epsilon\iota\omicron\delta\acute{\alpha}\gamma\alpha\varsigma$, $\mu\epsilon\gamma\acute{\iota}\sigma\tau\omicron\kappa\alpha\iota$, $\acute{\alpha}\nu\epsilon\phi\acute{\iota}\tau\omega\kappa\alpha\iota$,
 $\eta\gamma\omega\acute{o}s$, etc., besides some of the same given for
 others.

He also gives the words from the
 same dialects. The same is the
 proportion as before. In the same
 note is $\mu\epsilon\tau\ \sigma\alpha\phi\acute{\epsilon}s$ $\omicron\nu\kappa$ $\delta\acute{\iota}\delta\alpha$, E. 229.13; $\delta\gamma\mu\omega\tau\alpha\iota$
 $\beta\omicron\upsilon\gamma\omicron\kappa\alpha\iota$, vs. 28.29; $\acute{\epsilon}\mu\epsilon\delta\gamma\mu\omega\tau\omega$, Ap. 77.24, etc. with a. 26

Special mention may be made of the use of
 the third attribution position; the form of the
 third attribution position is known and is
 variation of the third position. The form of the
 third position is known and is variation of the
 third position. The form of the third position is
 known and is variation of the third position.
 $\omicron\nu\kappa\alpha\iota$ $\acute{\alpha}\phi\omicron\tau\omega\varsigma$ $\delta\acute{\iota}\delta\epsilon\iota$; $\pi\epsilon\acute{\rho}\iota\varsigma$ + gen., a special form of the third position.

Chapter II

Lucian - 1) Πίσις εἰσαγωγή.

Lucian's motto is, *hilar. Indoct.* 17(3.114): *ἔνθεν δὲ ὄρεται, ἄλλ' ἂν παρὰ τῶν παλαιῶν αὖ καὶ νεωτέρων, λέγειν τε διδάσκειν καὶ πράττειν τὰ δέοντα ἴδω τῶν ἀρίστων καὶ φυγῇ τῶν χερσίων.*

To find definite traces of Hellenism in Lucian is no easy matter. In fact, it is less easy to find traces of Hellenism than in the case of other writers. He is a more subtle writer, he is more free from dogm. II, and is the least dogmatic of the Hellenists in a manner of speaking. Therefore we are forced to admit that the writings of the Pseudo-Platonists were more or less consciously imitated. It was only by means of imitation that writers could return to the old tradition. Especially is this true of the first representatives, and in the second it would be surprising to find the same thing. But it is not necessary to go further into this matter. //

...the ... the
same time he following them and still not be
... of ...
... be ...
... of the ...
His acquaintance with the ancients is so minute,
so complete, so sympathetic, and his
assimilation of what he has taken from them
... the ...
... the ...
... the ...
be them.

More work has been done along the
line of his dependence upon the comic poets
than anywhere else. There is more or less
... of his ... by all ...
scholars, and a number of special works on it;
of Robasti, *Quid Comicis Debeant Lucianus*, 1865;
he lays Lucian under ...
...

It is not to be supposed that any man
just in to be considered here for the
influence by the Congress will be
by the way. The line of investigation
of the very complicated economy
study of the Department from the
house of Representatives and the
system of the Department, as well as the

Lucian and Comedy, cf. further Amer. Jour. Phil. 10. 365.

In fact this is another very serious complication
 for Plato was strongly influenced by both
 tragedy and comedy, and abounds in particles
 of all kinds. v. Bernhardt, Wies. Synt. p. 486. His works
 are something of a universal storehouse and
 often exert an influence that might be
 attributed to Herodotus. All this emphasizes
 the extreme difficulty of an undertaking such
 as this, and the necessity for close analysis and discrimination.

de l'écrivain le plus moderne. Le tout par
des passages de sa œuvre qui il a
écrits et admet en grandes
qualités littéraires, la beauté de son style
si la fois si variée et si variée, cette
grande simplicité que lui est propre, la
souplesse et la tour de force de ses réflexions.

Le souvenir très vif qu'il a gardé de
certaines scènes ou de certains événements
racontés par le grand historien attestent qu'il
n'était pas moins capable à la fois
d'observation de ses contemporains et à la fois
capable de son imagination. On se souvient la
voix: la grande simplicité de son langage
paragraphe de l'histoire de la France, de son
se prononce d'une manière claire et
l'opportunité de son œuvre, les qualités de
simplicité et si diverses dont la réunion
constitue un genre de perfection qui est

... nous lui a fait attribuer l'origine.
L'influence du style d'Homère sur celui de
Dionysius est évidente. On ne peut douter
qu'il n'ait été le fruit d'une imitation
dans le Charon (9-13) d'imitation abrégée de
l'histoire de Cyrus et de son fils, dans la
suite du même dialogue les allusions
aux récits relatifs à Cyrus et à Tomyris,
à Tomyris, à Darius, etc. Il est évident
que les écrivains de l'époque ont été influencés
par l'imitation et l'imitation dans
this study:

We have found that Herodotus' style
is the perfection of direct exposition. We have
referred to his influence in this style upon
the Renaissance in general, familiar terms, and
have presupposed a knowledge of it. But it
will not be useless to inquire the meaning of

What is it - for example? What is the difference between what we call "modernism" and the style of other styles? And how can we see through the influence of modernism?

[illegible]

to be able to make use of the
hypotaxis, which is so simple, and to make
them or all the elements of the language
hypotaxis that is possible.

First, then, consider parataxis. Primitive
language is paratactic and those investigations
are now having their inning whose motto is:
nihil est in hypotaxi quod non prius fuerit
in parataxi (B.G.D.). Be this right or wrong, it
is a fact that the two great early writers
our possession, Homer and Herodotus, excel
in parataxis, though it is not the artless
parataxis of our folk-lore. Especially
is this true of Herodotus whose kinship to
Homer must not be carried too far. What, then,
do those scholars mean who say that Herodotus'
style is the perfection of *disis eposion*? Do
they mean that his sentences are long and
— of the same kind?

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sort of way in that there is no
great position which would be regarded
as a position. Whether it is the same or not
in the text is describing the style of Hdt. as
Herosian's translation (1862). The character of his
style (as a natural - more - conversation) is
to connect the different sentences loosely together
with many phrases for the purpose of
indicating, manipulating or repeating a subject
the phrases are characteristic of oral
discourse. In this as in other respects
the language of Hdt. closely approaches oral
narration; of all varieties of prose, it is furthest
removed from a written style". In other words,
Herosian's narration is marked by the greatest
simplicity, by the most natural manner
of speaking, by coordination effected by
coordinate particles, if you please, by syndetic
parataxis. We grant, then, the

those representation of $\delta\epsilon\zeta\eta\theta$ $\epsilon\zeta\eta\theta$.
To dismiss him with that statement
without understanding the meaning of the
term, the significance of its use with reference
to $\delta\epsilon\zeta\eta\theta$. That the style has a character not
nearly found elsewhere, that his writings are
not writings — the perfect art. It is clear,
though his perfection and simplicity
that we cannot study $\delta\epsilon\zeta\eta\theta$ in itself from
within apart. The different $\delta\epsilon\zeta\eta\theta$ are not
related to one another as principal and
subordinate, but as coordinators, sentences
with $\kappa\alpha\iota$ (or) - $\kappa\alpha\iota$, $\mu\epsilon\tau$ - $\delta\epsilon$, η ($\pi\acute{o}\sigma\epsilon\tau\alpha\iota$) - η , etc."
For other methods, or rather evidences, of $\pi\acute{o}\sigma\epsilon\tau\alpha\iota$,
see Krüger and Kühner, s.v.

Turning to $\delta\epsilon\zeta\eta\theta$ we find no
statements of scholars to justify a
 $\delta\epsilon\zeta\eta\theta$ $\delta\epsilon\zeta\eta\theta$ $\delta\epsilon\zeta\eta\theta$ $\delta\epsilon\zeta\eta\theta$ $\delta\epsilon\zeta\eta\theta$
of $\pi\acute{o}\sigma\epsilon\tau\alpha\iota$ $\delta\epsilon\zeta\eta\theta$ $\delta\epsilon\zeta\eta\theta$ $\delta\epsilon\zeta\eta\theta$ $\delta\epsilon\zeta\eta\theta$

人

人

the comic price. De pro sepsis, furnishes better -
other, but that deserves a separate chapter.
Whoever be its author, I hope to prove that
no one can deny the intentional imitation of
Holt. But such a claim is not all up for
him - perhaps. He took as one of a
whole lot of historical points. Though the
as a conscious effort to follow the last
writer, there was an effort to accept any
entire style fiction or register. As of them
was his own by accumulation. But the
demand of his composition - at all times
down themselves indicated, the company
be happy with all. In speaking of the
as a matter of the register of the
Amer. Jour. Phil. 1. 47; "Now, Lucian was a careful
student of Attic Greek -- so that it could hardly
have been absolute ludicrousness of the

MS. B. 1. 1

... 3340, but
... .. of the

... .. the
... .. of
... .. to get
... .. and '... ..'
... .. to them
... .. of a

... .. of
... .. : ὅτι γὰρ τοῦτο καὶ μέγα καὶ μέγα
περρέουσιν καὶ ὄγ καὶ

Περὶ δὲ μέγας καὶ ἀνθρώπων πάντο
σμερὸν καὶ ἀνὰ φρεσὶν ἀνθρώπων. This
... ..

but such a sentence is too stilted to be like Hdt.
Can we find a sentence like this, (Hdt. 6.7)?

ἀπικομένους δὲ τούτους ἐς τούτους τὸν χρόνον
καὶ συνεκοιμήσαντο ἔδοξε περὶ μὲν περὶ αὐτῶν καὶ
... ..

ὑποκαταλείποντες μηδὲν τῶν τῶν, πρῶτον
 δι' οὐδέποτε εἰς τὰς ἐξελίξεις ἐς λάδην,
 ἀποκαταλείποντες μηδὲν. *cf. Luc. 1.25(2.90):*
 οὐκ ἐπὶ τῇ πόλει τῇ μεγάλῃ καμένη. *cf. Luc.*
Ver. Hist. 1.25(2.90): ὅπως δὲ καὶ τοῦτο ἐρῶ. τοὺς
 ἀφ' ὧν περιεσπῶντες ἔχουσιν, καὶ ὁ βοῦόμενος
 ἐξελίξεται τοὺς αὐτῶν τυφλῶντες ἔσσι' ἂν δευδῶ
 ἰδῶν. οὐκ ἐπὶ τῇ πόλει τῇ μεγάλῃ καμένη. καὶ ποιεῖ τοὺς
 σφαιρικούς ἀποδείξεις παρ' ὧν χρυσάμενος
 ἔσσι'. *cf. Luc. 1.25(2.90):*
 similar coordinate sentences, as *Ver. Hist. 1.8(2.76):*

Ver. Hist. 1.25(2.90): οὐκ ἐπὶ τῇ πόλει τῇ μεγάλῃ καμένη. *cf. Luc.*
Chor. 16(1.512); Philops. 7(3.36); 22(3.50). Some of these
 examples are very rich in μέτ's and δέ's, and it
 cannot be denied that Lucian makes a longer use
 of κ.ε. He starts sentence after sentence in the
 Prodician fashion, using μέτ's and δέ's and
 particles, only to almost break down

back upon καί, must be interpreted to contradict
our former statement and say that he is doing his
best to make use of Herodotus' style. cf. Ben. Hist. 1.16
(2.78): ἡμέρας μὲν οὖν οὐδὲν ἀνέσθοντες καθέμενοι ἦμεν, τοκοὶ
δὲ ἐπιγενομένης ἐφαιέοντο ἡμῖν καὶ ἄλλα πολλὰ
ἡσσαι ἔδοσαν, αἱ μὲν μέγας, αἱ δὲ μικρότερας, περὶ
ἧν χεῖρας προσοικνύει, καὶ ἄλλῃ δέ τις γῆ κάστω
καὶ πόλεις ἐν αὐτῇ καὶ ποταμούς ἐχούσα καὶ πελάγῃ
καὶ ὕδατος καὶ ὄρεα. In Ben. Hist. 2.34 (2.130), following
a sentence built up by καί's, μέν's and δέ's, we have
the following sentence: ποταμούς δὲ αὐτῶν καὶ ἐκτενίσαντες παῖδες παρ'
ἡμῖν ἐνρακότες, αἱ δὲ καὶ προσέειπον καὶ ὑπαγόρευον
ὥς ὅτι καὶ συνήδεις ὑπάρχοντες, καὶ παραδιδόντες
ἡμῶν καὶ κατακοιμάσαντες πάντας λαμπρῶς καὶ δαψνῶς
ἐπὶ τῇ πόλει καὶ τῇ πόλει καὶ τῇ πόλει
κατακοιμάσαντες καὶ ὑποχρνούμενοι βασιλεὺς τε παῖδες
καὶ σαρδάπας. The phrase of τε-καὶ in this
sentence is another suggestion of Hdt. τε' is, of

frequently used by others, but Grundemann, p. 36, says
that it is peculiar to Hdt. and his imitators to add a

But Thuc. does it. An example cited from Hdt is, 1.31.17:

ταῦτα δέ σφ. παύσασθαι καὶ ὀφθεῖναι ὑπὸ τῆς
παυρῆτος τελευτῇ τῶν βίων ἀρῶν, μέγιστα δὲ δειξέ
τε ἐν τούτοις ὁ θεός. Luciani use of both τέ and

a few examples will suffice to remind us of Hdt.

of Her. Hist. 2.1(2.104): τὸ δ' ἀπὸ τούτων καὶ κείναι φέρων

ἔγωγε ἦν ἐν τῇ κήρῃ διάσσει ἀχθόμενός τε τῇ κοινῇ
κηχανῇ τὰ ἐξήκοντα. — and again 2.2(2.105): ἱκανότατος

δὲ ἐπὶ τὰ νῦν καὶ δύσαντες τῷ Ποσειδῶνι αὐτὸν
παρὰ τὸ πρόπαιον ἡμέρας τε τρεῖς ἱκανοτάτους —

την κείνη γὰρ ἦν — τῇ τελευτῇ ἀποκτείνουσαν. Note also
the participle and the prepositional γὰρ (v. below), of b.

ἐπὶ πᾶσι ἀγρίοις καὶ μέγας ποταμὸς το
διαγῆς ἔχοντας ἕρμα ἐς τὴν θάλατταν, ἔα δὲ

τῶν ἁλίων ἄδοντα, ποταμὸς δὲ καὶ ἐπὶ τῶν Κηάδων
αἶψα τοῦ Κούρου καὶ ἑνὸς περιέχοντο τὴν χῆραν --
Dunbar, p. 38, calls attention to the frequency with
which ἔρα is added in this connection in Hdt.

(cf. Thuc.). Sommerbrodt, commenting on Luc. Somn. 3(1.5):

ἔρα τε οὐκ ἐπιτέθεικα ἑδόμεν ἕρμα τῆς ἐν ἁλὶ ἔρα, καὶ
παρεδεδόχην -- calls attention to the frequency

with ἔρα. of Sommerbrodt, p. 11. Dunbar, p. 38, also notes the use of ἔρα

and omission of τὰ τε ἔρα καὶ for the more usual
ἔρα τε καὶ, though the latter is not wanting. cf.

Luc. Ver. Hist. 1.9(1.77): συγκαταθεὶς ἑδόμεν τὰ τε
ἔρα καὶ τῶν ἑσπερίων τὴν ἀνταρμεζίαν; and ib. 2.20

(1.117) τὰ τε ἔρα ἐπινδαρόχην καὶ ὅσον ἐν. v. Hoffmann,

cf. Porphyrius, nonnullarum apud Herodotum ibid., p. 32,
Dunbar, p. 38, says that Hdt. and omission of τὰ τε

partial to γάρ, frequently using it where we would expect a relative clause. Its frequency, he claims, is due to parataxis. Grundmann, too, p. 42, emphasizes the paratactic association of γάρ. Its frequency is not, of course, confined to Hdt. Among the ancient Greeks Plato is very fond of it, but his numbers would be very much diminished if we left out of the count all such expressions as ἢ γάρ and οὐδὲν γάρ οἶ'.
Hoffmann, p. 14, goes to the extent of denying that Hdt.'s use of γάρ is any different from the common use. But no one who has studied Hdt., or even read what the best scholars have to say, can deny that the Herodotean γάρ is decidedly paratactic, whether it merely affirms a certainty or assigns a cause. Naturally the Herodotean γάρ is wanting in Lucian in this particular as others. But we can plainly see where he has coordinated by means of γάρ in preference to

Philops 12 (3.40), after a summary in the Herodotean fashion, he continues: ὁ δὲ καὶ ἄλλα ἐπύοντο διαφύλακας ἄγγυός· ἐς τὸν ἄγγυον γὰρ ἔδινον ἑωθεν ἑκατὼν δύναντο καὶ ἑκατὼν ἀνδράσιν ἐκδοῦναι τὸν πότον περιεχόντων ἐς τρεῖς, ἐξήλδον δὲ ἢ ἑπτακτὰ ἐκὼς τῶν ὅρων; ib. 15 (3.43): πάντες γὰρ ἐνδίδωσι πρὸς ταύτην τὴν ἐπιβολὴν ἢ γυνὴ καὶ ἡ ἐπακτίον τοῖς φάσμασι πέπονθεν· ἑκάστη μὲν γὰρ ἢ γὰρ γάμον ἀκούσῃ χαρκοῦ ἢ σιδήρου πέφυκε καὶ ταῦτα γὰρ ὑμεῖς φασί - αὐτὰ δὲ ἄν' ἀργυρίῳ πονυφῶν, ἔρχεται πρὸς τὸν ἦχον; ib. 18 (3.46): οὐδέ τινος παρ' αὐτοῖς φημι, τὸν διαδούμενον τὴν κεφαλὴν τῇ ταινίᾳ, τὸν καλόν, Περικλείου γὰρ τοῦτο ἔργον. cf. Char. 3 (1.494): ἐκύνω μὲν οὖν τῷ κεραιῶν, ἀσπιδίζω τῷ ἦχῳ, ἴσως ἔσονται τὰ δὲ - ἄλλοι καὶ τὰ τῶν δυνάτεων ταῦτα βουλεύονται - τί οὐκ ἐκδοκίμουν καὶ αὐτοὶ κατὰ τὰ αὐτὰ ἐκκομίζοντες ἐσθλὰ τὰ ὅρη ---; ib. 10 (3.502): ὦ γένη Νόμωτα, ἔδωκε γὰρ

... ἐπεὶ γὰρ... ; 16.12(3.505): εἰπέ μοι
ὦ κροῖσσ, οἷα γὰρ τὰ δειδοῖαι τῶν πρὶν αὐτῶν
τῶν Περσέων; cf. Her. Hist. 1.13(2.81): τούτους ἐγὼ οὐκ
ἰδραδάμην· ὁ γὰρ ἀφ' ἑκαστοῦ διόπερ ὀνδὲ γράψας
ἴας φησὶς αὐτῶν ἐκὼς κῆσα· τεράστια γὰρ καὶ
ἀνέστα πρὶν αὐτῶν ἔγχετο. All these, I claim, are
fair examples of Herodotean γὰρ. Nor are they isolated
examples. Lucian's *True Histories* are full of such.
While many of Lucian's γὰρ's are such as any writer
would use, large numbers of them are such as
any writer would not use except under the
under his influence. To give some idea of the
frequency of γὰρ, the *"True Histories"* (44 pp.) have 100 examples,
or 2.3 per Teubner page, and *"Philopseudes"* (23 pp.) has 55
examples, or 2.4 per Teubner page. There is no discrimination
in his figures, but I have noted — examples of
what might be called a Platonic γὰρ. But in *"Charon,"*
where the average is even higher, 2.6 (46 occurrences to
18 pp.), one might cite a few instances of such

Platonic $\gamma\acute{o}\varsigma$, a fact not mentioned before. I conclude that it is largely dialogic. In all these we find one combination of $\gamma\acute{o}\varsigma$, often even to the page, which is — keeping with simple syntax, such a Platonic thing in style. And what is more to the point we find combinations of $\gamma\acute{o}\varsigma$ with all kinds of particles such as are peculiarly Herodotean, as $\kappa\alpha\iota \gamma\acute{o}\varsigma$ 9 times — Ven. Hist. part 1, of 22 pp), $\chi\epsilon\rho \gamma\acute{o}\varsigma$, $\gamma\acute{o}\varsigma \delta\epsilon$, etc., whereas there is a noticeable absence of those combinations peculiarly Platonic ($\tilde{\gamma} \gamma\acute{o}\varsigma$ occurs once in Ven. Hist.). To show that all this means something and to emphasize that meaning add one more point.

Kühner, Kallinka and others have already pointed out that Herodotus frequently uses $\gamma\acute{o}\varsigma$ in formulaic sentences. This is a practice very frequent in Lucian and it is a practice which he gets from Herodotus, not from Plato. The same is true of the use of particles. To think he and Dio Chr. got their uses of particles.

Philom. 6(3.34): ἐπεὶ ἴσκειν δὲ αὐτοῦδε τὸν μὲν Λεύκαρον
ἀνέκ - ἰσχυρὸν καὶ ἰσχυρὸν. ἰσχυρὸν καὶ ἰσχυρὸν
ἄλλους δὲ συχνοὺς -- ib. 14(3.41): ἐγὼ δὲ ὑπὲρ ἐκὸς
ἦν διδάσκων ὅσα, τὸν ὕμνησεν ἐκείνῳ μάγον ὅμῳ
πρὸς αὐτὸν ἐπὶ μαῖς τέτταρον μὲν τὸ παραυτίκα -
ἴδου γὰρ προσέειπεν αὐτὸν πρὸς τὰς δυοῖας - ἐκκαίδεκα δὲ, ἐν
τύχῳ ἢς χρόνῳ. ὁ δὲ ἀνταρῆντι τήνδε τὴν
συνέχην - τότε γὰρ αὐτὸν τὸ πρῶτον τὸ
παραυτίκα - αὐτὸν τὸ ἀνταρῆντι. ἰσχυρὸν καὶ
ἰσχυρὸν: ἐπὶ τῇδε ἡ δὲ ἰσχυρὸν τὸν ἰσχυρὸν - ἰσχυρὸν
γὰρ ἰσχυρὸν ἀνταρῆντι. ἰσχυρὸν τὸ ἰσχυρὸν
ἰσχυρὸν. -- 12(2.77): ὁ δὲ φέρων τὸν
ἐν τῇ ἡδὴν κακοκούντων βασιλείᾳ - ὁκύνει γὰρ
ὁ κακύνει ὑπὲρ καὶ γὰρ Σελήνῃ - ποιεῖν γὰρ πρὸς
ἡμᾶς ποιεῖν χρόνον. ib. 36(2.100): αἱ Παγουρίδες
χαλεπαίνοντας τῇ Σκιδάρῃ - τοῦτο γὰρ ἐκαστὸν -
μετὰ πολλῶν δορυφόρων ἐπύρρει. cf. Ver. Hist. 2.3(2.106):

ἂν ἦς ὑδὴν λαβόντες - ἐπεμφοίπει γὰρ ἡδὴ - καὶ
δύο ταύρους ἄγρίους κατασφύσσοντας ἀπεπύρρει

analogous sentence without a γάρ, but with an additional element: ἐπὶ δὲ κατὰ τὸ δικαστήριον γέγονεν — παρὴν δὲ καὶ ὁ Αἰακὸς καὶ ὁ Χάρων καὶ αἱ Μοῖραι καὶ αἱ Ἑρινόνες — ὁ μὲν τις ὑπὲρ βαρυεὶς ὁ Πηδούσιος καὶ δοκεῖ καλεῖσθαι ἐπυγρόμενος τῶν περὶ γρομέων τὰ ὀνόματα. J. Kullback and V. Kilow.

Δγ' is another particle very generally used,
so that it ~~is~~ ~~seen~~ ~~used~~ ~~to~~ ~~mean~~ ~~it~~. Kato
uses it very freely, but Kalinka says that Hdt.
allows Δγ' almost everywhere, which, he claims, is not
true of the earlier Attics, though its use does
become more frequent, as shown by the
usage that it is joined with possessive particles,
Kai, γὰρ, etc., a usage peculiar to Hdt., and more in
most ancient Attic. It is in this direction that we
must look. Notwithstanding the fact that here too
~~there is~~

refers to Ver. and Plato, I make bold to claim
in narrative at least a larger influence of H. H.
and for three reasons. 1. because it is more
frequent in narrative pieces; 2. because it is
nearly always used with particles; 3 because it
is much more frequent in Hrodation combinations
than in Platonic. First, then, we find in the "Lion"
(25 pp.) only three occurrences of $\delta\gamma'$, whereas in the
"Lion Histories" we find in the two parts of 22 pp. each
12 and 24 occurrences respectively. Second, of the
examples noted in 25 pp. of Plato's Republic less than
one third are combined with particles, but in
H. H. and L. H. "Lion Histories" more than the greater
part - combination with particles. Third - that
we note such combinations as $\delta\gamma'$ for $\delta\gamma'$
which is not found in L. H. as it is not
any of the forms noted. But L. H. is found
for the $\delta\gamma'$ and $\delta\gamma'$ all of which are
usually found in L. H. and H. H.

refer to Plato for γάρ δέ (I, 182). In the same 25p
 of Plato out of about 450 δέ's there are two examples
 of καὶ δέ (in the combination καὶ δέ καὶ) as against 9
 examples in Lucian's "True Histories". καὶ δέ καὶ is not
 frequent in Lucian but abundant in the works of
 the Renaissance and is even fairly frequent in Dio C.
 However, one passage in the "Philopseudes" must be
 compared with a usage of Hdt. which occurs in the
 very first chapter and often elsewhere. The pas-
 sage: ἢ δὲ ἐπὶ τῇ δαΐμονος γυναικὶ ἄλλοι τε καὶ
 πολλαὶ καὶ δέ καὶ τῶν βασιλέως θυγατέρες. The passage
 in Lucian, Philops. 34 (2.60) is: ἄλλοι τε πολλαὶ καὶ
 ἱεραὶ γυναικες, καὶ δέ καὶ ἐπὶ βασιλέων θυγατέρας...
 cf. Ver. Hist. 2.10 (2.110): συνέδρεον δὲ ἄλλοι τε πολλαὶ καὶ
 ἱεραὶ γυναικες. Add ἴσα δέ and ἴσαυτα δέ.

To enter upon a minute study of
 subordinate sentences and the particles used by
 way of comparison with copulatives
 and particles would not give results of

practical value. There are just two practical
considerations in connection with these
particles that may furnish food for thought.
The most favorite prepositional particle is "ira" for
Phil. 4, 416 ff. and 6.53 ff. "The following is the table of
the number of occurrences in Hdt: (1) ira 107; (2) öks 12;
(3) öks ar 5; (4) üs (16); (5) üs ar 11." "ira with the
subjunctive largely predominates, for after
Indicative clauses alone the subjunctive occurs
11 times and the optative only 23 times. It is
interesting to see 107 occurrences of ira for the
whole of Greek and especially in many times
that of Hdt., but it is not without significance
that he shows a very decided preference for
the subjunctive after ira. Hdt. in *Abhandlungen*
bei Lucian, ira, üs, öks, gives ira with Subj. 94 times,
with Opt. only 5 times and in few cases with Indic.
Special importance attaches to this when we turn
to üs. Hdt. uses it very sparingly.

the other hand, uses it over 300 times. The first point to note is the predominance of *us* with opt. out of 318 occurrences it is found with the optative 118 times, not freely and after principal tenses.

Why? v. Amer. Jour. Phil. 6.68: "the opt. is dying out and when would-be elegant writers try to use it in final sentences they overdo it, as is notoriously the case in Lucian, who uses *us* with opt. freely after principal tenses". Thus, he is not necessarily following Plato, who is partial to the optative, and is in marked contrast to his own use of *us*.

The second point to note is that of all these occurrences of *us*, not one is found in the "Hippias" his master's dialogue of nearly 300 pp. Nor do we find *o'us* here; *ira* occurs twice, 1.4 and 2.29. Why did Lucian prefer *ira* after principal tenses when he went to the other extreme in the use of the optative with *us* even after



primary tense in his effort to be elegant? Why
can't his elegant use with opt. in his model stories?

In concluding this study I would
add that Lucian (to make a general statement as
to his narrative pieces) has less subordination
in general and fewer subordinate particles than
Hdt. He will correct this impression for
with a decidedly rhetorical character of
composition to be studied under Periodization.

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Chapter II.

Periodology

Periodology is a very broad term. If confined to periodic sentences, it must be excluded from a study of Hdt., for we have seen that his "style is the perfection of $\delta\acute{\epsilon}\gamma\varsigma \epsilon\acute{\iota}\pi\omicron\upsilon\epsilon\iota\omicron\gamma$ ", whereas Aristotle and Hermogenes do not touch upon periods, cola, etc. until they get to $\delta\acute{\epsilon}\gamma\varsigma \kappa\alpha\tau\alpha\epsilon\pi\omicron\upsilon\epsilon\iota\omicron\gamma$. Not that Hdt. is totally lacking in periods, but that his periodology must be limited, even though every sentence he may be unperiodic. The study of any author's periodology should include an examination of (1) the kinds of sentences, whether coordinate or subordinate, the various kinds of each and the conjunctions used; (2) of the size of the sentences, whether long or short; (3) of the number of clauses and their arrangement, whether in the form of a climax or not; (4) of the formation of those clauses with regard to the figures. We may add as variations

to be noticed (5) the fullness of his sentences, or
de verborum ubertate, and (6) the general
character of the ~~modern~~ ~~style~~ ~~language~~ ~~is~~ ~~figural~~
or $\sigma\gamma\alpha\gamma\alpha\sigma\tau\acute{o}\varsigma$.

The first point has been discussed
~~in~~ ~~the~~ ~~chapter~~ ~~on~~ ~~the~~ ~~style~~ ~~and~~ ~~was~~ ~~given~~ ~~a~~ ~~separate~~
chapter in the first place because of its prime
importance in our subject.

The second and Third points may be
treated as one. Müller, continuing the passage cited
~~above~~ ~~from~~ ~~his~~ ~~translation~~ ~~1861~~ ~~edition~~:
"Long sentences, formed of several clauses, are for
the most part confined to speeches". Schmid, Att. 1.427,
says that in Lucian long sentences are the exception.
It is impossible to count cola in Hdt. as, e.g.,
in Isocrates. In fact, as noted, the rhetoricians did
not study periods and cola in Hdt., and no wonder
~~that~~ ~~my~~ ~~first~~ ~~impression~~ ~~was~~ ~~misleading~~.
Aristotle's ἀφ' ὧν (περίοδος) δὲ δ' εἶναι τὴν ποικιλίαν.

and $\kappa\upsilon\gamma\omicron\varsigma$ δ' $\epsilon\omicron\tau\iota$ $\tau\omicron$ $\epsilon\epsilon\lambda\epsilon\omicron\varsigma$ $\mu\omicron\pi\iota\omicron\varsigma$ $\tau\alpha\upsilon\tau\omicron\varsigma$,
and $\kappa\omicron\mu\omicron\sigma\mu\alpha\tau\omicron\varsigma$ $\kappa\omicron\mu\omicron\sigma\mu\alpha\tau\omicron\varsigma$ $\tau\omicron$ $\tau\omicron\mu\omicron\sigma\mu\alpha\tau\omicron\varsigma$ $\tau\omicron$ $\tau\omicron\mu\omicron\sigma\mu\alpha\tau\omicron\varsigma$
 $\delta\iota\alpha\phi\omicron\rho\alpha$. Hdt. does not add one clause after clause $\{$
in the same construction. He just talks along.
This very naturalness, adding on a clause which
seems to be an afterthought, stringing along loosely
together what isocorates would carefully combine
stating simply with unaffected eloquence what
isocorates would adorn with studied finery, is his
chief charm. But with all this natural simplicity
and lack of conscious art in the construction of
clause upon clause, he has clauses that are not
thrown together incoherently, clauses, to be sure,
that do not form a rhetorical climax, clauses that
for anything but what is usually known
as a periodic sentence. We could not speak,
then, of Hdt.'s periods having an average of
so many cola, and we could hardly speak of
his sentences having an average of so many

ἡ γοῖος ἐπὶ πέρας, τὸ μὲν πλεονάζον, τὸ δὲ
ἥσσον· ἐμὰ δοκίμ, τὸ μὲν τὸν Διονύσιον τὸ
μικρότερον, δάσενος δὲ ἰσοκλήτους; ib. 1.8(2.76): τότε δὲ
τὸν ποταμὸν διασπράσσει, ἥ διαβάσος ἦν, εὐροκτεν
ἀντίως χρήμα πλάσσει· τὸ μὲν γὰρ ἀπὸ τῆς γῆς, ὁ
σείκεος ἀντὶς ἐνερῆς καὶ παχὺς, τὸ δὲ ἀνὸν γυναικες
γυναι, ἔστιν ἡν τὸν ποταμὸν ἀπὸ τῆς γῆς πλάσσει;
ib. 1.26(2.91): ἂν μὲν οὖν ἐς τὸ φρέαρ καταβῇ τις,
ἀκούει πάντων τῶν παρ' ἡμῶν ἐν τῇ γῇ διεσπόμενων,
ἐὰν δὲ ἐς τὸ κάσσιτρον ἀποβῇ, πᾶσας μὲν
πόλεις, πάντα δὲ ἔθνη ἀρᾷ ὡς περ ἐφεστὶς ἑκάστους·
τότε καὶ τοὺς οὐκίους ἐγὼ ἰδεασάμεγ' καὶ πᾶσας
τῆς πατρίδα, ἐν δὲ κακίῳ ἐμὲ εὐρώ, οὐκ ἔχω
τὸ ἰσχυρὸν εὐρῶν. The last sentence is very
much like Hdt. cf. ib. 1.31(2.95); ib. 2.2(2.106); ἐπεμύοντος
δὲ τοῦ πλούτου φέρει οὐ δύναμενοι τοσούτῳ τε
ἐπιπλεονάζοντι τῇ γῇ πλεονάζοντι τῇ γῇ
ἐπιπλεονάζοντι τῇ γῇ πλεονάζοντι τῇ γῇ
ἐπιπλεονάζοντι τῇ γῇ πλεονάζοντι τῇ γῇ
ἐπιπλεονάζοντι τῇ γῇ πλεονάζοντι τῇ γῇ

3.41-3, the story of the Ring of Polydamis". For the same article, 9.147, the editor says: "It is no accident that we find in the *vera Historia* of Lucian now a series of finite verbs and immediately afterwards a continuous sentence. To be followed by *enclitics* and then again by *enclitics*". This, then, is another way in which Lucian writes like Hdt. Again we are almost forced to contradict ourselves and say that Lucian is an intentional imitator of Hdt. — *imitation*. Not only has he used paratactic particles as Hdt., and produced the "string —" effect by means of parataxis, but he has combined the two and (what is more to the point here) has changed from one to the other in successive sentences or even in the same sentence. There is design in this, an effort to tell a story as the model story-teller. v. the article above cited and the introduction to Prof. Gildersleeves' *Pindar*, p. C18. cf. *Luc. Ver. Hist.* 1.4(2.13): *ἡ δὲ αἰὼν τοῖσιν ἡρώεσσιν*

[illegible]

ἐνὶ τῇ δὲ ἀπὸ τῶν φάσεων παρούμενα καὶ πῶς
 ἀφ' ὧν καίοντες καὶ ὅσα δὲ ἀγρεύοντες τὰ ἐπιτάγματα
 καὶ γινώσκας ἔχοντες ἀγρεύοντες ἐξιόντες ἐπὶ τὰ βραχέα
 τῶν θυρίων, ἔσθια καὶ δούρεμα, ὅποιας ἐπιδοκίμωμεν.

Add a sentence from Philops. 13(3.41) which is not
 so much such as Hdt. wrote as it serves to illustrate
 Lucian's effort to bring about a coordinating effect: τὰ
 κινεῖ γὰρ οὐκ ἔστιν αὐτὰ τὰ κινεῖ καὶ δέξιν, ὅσα
 ἐκείνη καὶ ἐκείνη καὶ ἐκείνη καὶ ἐκείνη
 ἐκείνη καὶ ἐκείνη ἐκείνη ἀνακαταστῆ καὶ τῇ
 ἐκείνη ἀναστῆ ἐκείνη παρὰ τὰ καὶ τῇ ἐκείνη
 καὶ ἐκείνη.

The fourth point, figures, does not require
 much notice. Only two figures play an important
 role in the study of philosophy, but they are
 almost identical. The figure, though they
 existences at the time of Hdt., were just then being
 developed by his contemporaries, Gorgias, but their
 principal significance was not until

in Early Greek Prose, has shown that Hdt. does use such figures, though sparingly. In the narrative portions of the sixth book we have the *anastrophe* 14; *parison* 4; *poronomasia* 19; *parechesis* 1; *repetition* 62. In chapter II I tried to show that it was the ultra-association spirit that led to bombast and so to decay, and that the revival, the

then, we do not expect to find an abundance of *barbaric* figures in the writings of the Renaissance, and we do not. Lucian himself warns against such figures. cf. Dial. Mort. 10 (1.374): *Kai o ptyxos de to*
Kai artidiosus Kai parousiosus Kai ptychosus Kai
Bap Bapousios. Kai ta alla bap y tws d'ous. That these figures do not abound in Lucian is for us merely a negative argument excluding certain

positive arguments. It would be absurd to claim that Lucian took his few Longinian figures from the *De Opificio*, still fewer, but the *De Opificio* is a work of more simplicity, less grandeur, more nearly approaching the Hrodotean, which is valuable enough when bolstered up by positive Hrodotean evidence. Figures and examples are hardly necessary of Luc. Hist. 1.13 (2.80): τόντων δ' οἱ καὶ ὕψος οὐρανὸν ἔτι καὶ μέγαν καὶ ἐπὶ πλάτος ἰσχυρότατον -- μέγας δὲ τὸν πλάτος οὐρανὸν ἰσχυρότατον -- καὶ τὸν πλάτος οὐρανὸν ἰσχυρότατον. The first passage is a fair sample of his repetition and ⁰ponomasia, which may include parallelism, and neither of them occur ^{P/enum} imperfectly more than 15 times in the first part of Luc. Hist. There are less than two dozen passages in the same work that furnish as good examples as the second are above of parallelism, ponomasia, and *hōi distillation*.

... else, but indulged in freely by writers of the
Renaissance. Mention has been made of this practice
in the study of $\eta\epsilon\upsilon\alpha$ and needs little elaboration, the
... or repeating briefly the ...
... or ... or ... All ...
this usually with the aid of $\omicron\upsilon\omega$ or $\epsilon\iota\omega$ or
 $\iota\omicron\delta\alpha\upsilon\kappa\alpha$ or by repeating the verb or in some other
similar manner. Lucian does the same thing but
more with the aid of $\tau\omicron\omicron\upsilon\tau\omicron\varsigma$ or $\tau\omicron\omicron\upsilon\omicron\tau\omicron\varsigma$. In addition
to the examples given above of $\eta\epsilon\upsilon\alpha$ 1.21 (2.86), after
describing the terms of a peace between the inhabitants
of the sun and the inhabitants of the moon he concludes:
... $\eta\epsilon\upsilon\alpha$; ...
a description of food and its preparation; $\eta\epsilon\upsilon\alpha$ $\eta\epsilon\upsilon\alpha$
 $\delta\eta$ $\epsilon\pi\epsilon\sigma\omicron\tau\epsilon\alpha$ $\tau\omicron\upsilon\omicron\upsilon\omega$. cf. $\eta\epsilon\upsilon\alpha$ 2.35 (2.131),
describing the contents of $\epsilon\upsilon\gamma\epsilon\upsilon\sigma\iota\varsigma$ rather to Calypso:
he adds: $\tau\omicron\upsilon\omega$ $\eta\epsilon\upsilon\alpha$ $\iota\delta\eta\delta\omicron\varsigma$ $\tau\epsilon$ $\iota\omicron\upsilon\tau\omicron\varsigma$, $\kappa\alpha\iota$ $\tau\epsilon\pi\iota$ $\tau\eta\upsilon\tau$
... $\tau\eta\upsilon\tau$. at the close of $\eta\epsilon\upsilon\alpha$

of 31. The evidence is not just
the examples from Her. Hist. alone where Lucian takes
a very large chapter on uheritas would have to
be written. In 2.2 (2.106) he describes in true
ice, how they cooked and baid on fish, adding:
ἐν ὁμοίᾳ δὲ αὐτοῖς ἀναψέσσοντας. cf. ib. 2.42 (2.133).
καὶ δὲ ἰδοῦμαι ἡμῶν ἀναψέσσοντας τῶν τῶν ἐν τῇ
καὶ τῶν δὲ τῶν - τῶν δὲ τῶν - τῶν δὲ τῶν,
ἰδουμένους, ἐς τῶν δὲ τῶν τῶν ἐξέρχεται. καὶ

All the preceding evidence that Lucian was
much strengthened by the fact that both employ the
same straightforward method of telling a story,
both prefer ὁμοίως to ἀναψέσσοντας. This doesn't mean
that there is no variety of expression, but even

structure has a subject and a predicate, with
- further, the subject being the one of the
nomination case, connecting Καθαρίτης and ἡρώδης.
The subject is the one of the nomination case
connecting the predicate ἡρώδης to the subject.
meaning ἡρώδης and Καθαρίτης are the same.
It is clearly - being with a predicate connecting
the subject ἡρώδης to the predicate Καθαρίτης.
- being - is the subject of the predicate
with a predicate connecting the subject ἡρώδης
has cited Hdt. 1.6 Καθαρίτης ἦν and 1.7 ἦν Καθαρίτης as
examples of ὁρθότης, but, so far as I know, no one has
made the point that it is characteristic of him.
It is the subject of the predicate ἡρώδης
- being - is the subject of the predicate.
remains to prove the point for ἡρώδης. The very first
sentence of the narrative in her Hist. 1.5 (2-73) is a sort
beginning: ἡρώδης ἦν ποτὶ τὸν ἡγεμόνα καὶ τὸν
καὶ ἡρώδης ἐστὶν τὸν ἡγεμόνα ἡρώδης ἡρώδης

πρὸς ἐπιδείκναι. γ. β. 1. 10 (2. 77); ἑπτά δὲ ἡμέρας καὶ

~~ἐν ταύτῃ τῇ ἡμέρᾳ ἐπιδείκναι τὴν ἐκείνου τὴν ἐκείνου~~

ἡμέραν μεγάλην ἐν τῇ ἡμέρᾳ καθάπερ ἔγνων, ἀμπερὶν

καὶ πραιουδὶ καὶ φωτὶ μεγάλῃ κατασπαράσσοντες.

~~ἐπιδείκναι τὴν ἐκείνου τὴν ἐκείνου τὴν ἐκείνου~~

ἐπισκοποῦντες δὲ τὴν χώραν ἐνρίσκομεν ἀκούοντες

~~ἐν τῇ ἡμέρᾳ τῇ ἐκείνου τὴν ἐκείνου τὴν ἐκείνου~~

which, unless used dependently, do not predicate against

verbs. The journal cited. On the other hand take a

passage like it. 1. 14 (2. 85); αὐτὴν μὲν ἡ τῶν ἑξοχίμωντος

ἐνταυτοῖς τῶν. οὐκ ἔστι δὲ πάντων ἡ ἀνὰ κείνου μὲν

~~ἐν τῇ ἡμέρᾳ τῇ ἐκείνου τὴν ἐκείνου τὴν ἐκείνου~~

καὶ καρτερὰ. διότι δὲ φοβούμενοι πάντες δέμιοι.

τὰ γὰρ δέμας τῶν δέμων συρράττοντες ποιοῦντες

διότι δὲ ἀργεῖον δ' ἐκείνου γίνεται τὸν δέμον τὸ δέμας

ὥστε κίρας. ἀσπίδες δὲ καὶ ζίφου αἶα τὰ ἑξοχίμωντος

γ. β. 2. 25 (2. 125); καὶ ἐπιδὲ τῶν ἐξοχίμωντος ἐν τῇ μὲν δ'

παρὰ τῶν. ἐπιδὲ τῶν γὰρ ἐν τῇ ἐξοχίμωντος κατασπαράσσοντες

ἡ δὲ δέμας τὸν ἀφ' οὗ ἐξοχίμωντος τὴν ἐκείνου

(3.202), having called Hdt. to the stand, he should put
 into the mouth of the Ionic model a Platonic περί:
 ἀνορύσσου δὲ ἀντὶς Ἰασὶ πρὸς ὑμᾶς δέφορα
 ὥστερ ἀντὶς ἴδος. Ἀγθαῖα τὰδε ὁ λόγος ὑμῶν, ἄρδρος
 δὴκεσταί, κινδύσαι καὶ αἱ πρίσοδε ὅσα ἄρ δέγγ
 τινεῖν περὶ ὅντι ἀκοῆς προσχεῖν. Ἦσα γὰρ
 τυγχάνει ἴστα ἀπὸ τῶν α ἰσθμῶν.

Sommerbrodt remarks upon Ins. C. 23 (1.42):
 Ins. καὶ τυγχάνει that ins for ὥστε is to be found
 in Hdt. and the attic poets. It is frequently found

V. Amer. Jour. Phil. 4. 72: "The spread of
 περί γ in late Greek seems to be due partly
 to the mechanical grammar of the post-classic period."

The attic writers do not allow
 περί γ often in apposition sentences, but they

is guilty of the same offence - f Phil. Prose. 16(3.17); καὶ
ἴσως τὸν νόμον εἴηκε, οἷς χρώμενός τε ἔ
ῥητορικῇ γινώσκῃ καὶ προσήσεται οὐδὲ ἀποστραφῆσαι
Dial. Mintr. 7.3(3.297); Gall. 14(2.724); Provi. 1(1.23);
Lugth. 10(1.869). Add Dial. Man. 8.1(1.308); καὶ τὸν τὸν
Κυδαρῶνός --- ἀναβαλὼν ἐξενήζω ἐς ταῖταρος --- οὐδὲ
περιεῖδες κακῶς ὑπὸ τῶν ταυτῶν ἀπαρδύμενος.

It is possible that the same person is
mentioned in the different passages. There is no doubt
that the same person is mentioned in the different
passages. It is possible that the same person is
mentioned in the different passages. It is possible
that the same person is mentioned in the different
passages.

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mentioned in the different passages. It is possible
that the same person is mentioned in the different
passages. It is possible that the same person is
mentioned in the different passages.

the strength of similar passages in Hdt. 3.15-4, 15-6, '60,
here, for the more usual $\pi\rho\acute{o}s$ or $\omega\varsigma$, and also as here
after the same word $\alpha\upsilon\tau\omicron\mu\omicron\gamma\epsilon\iota\tau$.

the expression $\epsilon\phi\gamma$ $\tau\omicron\upsilon$ $\delta\epsilon\gamma\upsilon\tau$ in Luc., Dem. Luc. 15
(3.502). This phrase is frequent in Hdt., e.g. 1.115,
3.136-5.36, 48; v. still to the first passage.

The expression, $\acute{o}\varsigma$ $\phi\rho\omicron\tau\epsilon\iota\varsigma$ $\text{I}\pi\pi\alpha\gamma\epsilon\iota\tau$,
used by Hdt. 6.124 passed into a proverb and is
used by Lucian. cf. Hec. 8 (3.86): $\text{H}\alpha\iota\ \acute{o}\ \text{I}\pi\pi\alpha\gamma\epsilon\iota\tau$
 $\acute{o}\varsigma$ $\phi\rho\omicron\tau\epsilon\iota\varsigma$; [Philopatr.] 27 (3.618): $\acute{o}\varsigma$ $\phi\rho\omicron\tau\epsilon\iota\varsigma$ $\text{I}\pi\pi\alpha\gamma\epsilon\iota\tau$;

Lucian warns his readers at the
opening of The "True Histories" that not a word is

[illegible]

— one of the preceding arguments that

July 26th The first of June was a day of rain.

20. y. Hdt. 1.1, 1.5, 2-4.

of Luc., *de Luc.* 15 (1.325-327); *D.S.* 4 (3.43-3). 77

interesting to note the exact correspondence of the account in the *D.S.* with that of Lucian, even though it is a little obscure.

Croesus. Lucian has drawn largely upon Hdt. for all he has to say about Croesus. Herodotus' account of Croesus is given, for the most part, in the first book, chapters 1-74.

[Hdt. 1.214-15 (or. 64-27). Lucian] 28 (2.597). *q. Dio* 2.214.15 (or. 64-27). Several references to Croesus' great wealth are: Luc., *Tim.* 23 (1.137); *Novig.* 26 (3.265); *Luc.* 22 (1.337). The famous dialogue between Croesus and Solon, Hdt. 1.30-33, has a very close parallel in Luc. *Char.* 9 ff. (1.501 ff.). To Charon Hermes points out Croesus in his palace at Sardis talking with Solon the Athenian, and points out that Croesus is the first in happiness, while Solon is second. Lucian reverses the order, but assigns the same reasons in each case as Hdt. [Let us notice some of the points of difference between the two accounts.]

Lucian, Epist. 2. 2. 2. In ἡμῶν ἡλικίᾳ, καὶς γὰρ καὶ τὸν
 πλοῦτον καὶ τὸν δυνατὸν καὶ τὸν ἰσχυρὸν χρυσοῦς ἔσται·
 ἦτορ καὶ ἦτορ ἔσται τοῦ νεώτερου, ἐπεὶ καὶ, τίνα γὰρ τὸν
 ἀνέκωτος ἀνδρώτερος εὐδαιμονέστατος εἶναι. Hdt. 2. 95.

Κυρίωςτος Κροίσου τὸν Σόλωνα ἀνέκωτος περὶ
 κατὰ τὸν δυνατὸν, καὶ ἐπιδικῶσαι πάντα ἔσται
 μεγάλη τε καὶ ὄψιμα--- ἔπειτα ὁ Κροῖσος τάδε· Ζεῦ

ἡγεῖσθαι τὸν Κροῖσον· ἡγεῖσθαι τὸν Κροῖσον· ἡγεῖσθαι
 τὸν Κροῖσον· ἡγεῖσθαι τὸν Κροῖσον· ἡγεῖσθαι τὸν Κροῖσον·
 ἡγεῖσθαι τὸν Κροῖσον· ἡγεῖσθαι τὸν Κροῖσον· ἡγεῖσθαι τὸν Κροῖσον·
 ἡγεῖσθαι τὸν Κροῖσον· ἡγεῖσθαι τὸν Κροῖσον· ἡγεῖσθαι τὸν Κροῖσον·

ὡς τὰ παρ' ἡμῶν, πλεονεχίᾳ τὸν βίον λαμπροτάτην ἐργάσθαι·
 πλεονεχίᾳ γὰρ ἡγεμονία καὶ τὸν Κροῖσον· ἡγεῖσθαι τὸν Κροῖσον·
 ἐν ἑλπίδι, βασιλείας καὶ τροπῆς παύσης τὸν πολεμικόν
 ἀπὸ τῆς κόπης. ἡγεμονία; ὁ δυνάστης δὲ τίς ἔστι;
 εἴ; Hdt.: ἐπεὶ τίνα δυνάστην μετ' ἐκείνου εἶναι;

Luc.: ἐπεὶ εἰ τὸν ἑα καὶ ἑλπίδι καὶ βίῳ τὸν ἡγεμονικόν
 εὐδαιμονέστατος γίνεσθαι, τὸν τῆς ἐργασίας πᾶν
 τῆς ἡγεμονίας. Hdt. καὶ ἑλπίδι τε καὶ βίῳ τὸν ἡγεμονικόν γὰρ

τοῦτο γένος Ἀργείων. Instead of describing the whole process which led to the happiness of Cleobis and Biton,

ἀναπλήρῃ ἀποδοτόντας, ἐπὶ τῇ μητέρα ὑποδύντες
ἔγκοσαν ἐπὶ τῆς ἀγῆνης ἄχρι πρὸς τὸ ἔρχ. of Hdt.:
ἔβλεπεν πάντως τῇ μητέρα αὐτῶν θύγῃ κομωδῶσαι
ἐς τὸ ἱόν: -- ὑποδύντες αὐτοὶ ὑπὸ τῇ θύγῃ
ἔγκοσαν τῇ ἀμαζῶν, ἐπὶ τῆς ἀγάγῃς δέ οἱ ὄχρεον
ἢ κῆρυγρ. Thus both writers make Cleobis and Biton

the question is to be -- a happiness. :
τὸ καθάρμα, ὃν οὐ δοκεῖ ἑνδαίμων εἶναι. Hdt.: τὸ ζῆναι
Ἀθηναῖς, ἢ δὲ ἡμετέρῃ ἑνδομότη, οὕτω τοι ἀπέρχεται
ἐπὶ τῇ μητρὶ ὅπως ἰδωσὶν ἀνδρῶν ἀξίους ἡρέας
ἐπαινοῦσας; so the replies are the same in substance.

line: ὁδῶν ὁδοῖα, ὃ κροῖται, ἢ κῆ πρὸς τὸ τέλος ἀφ' ἧς
τὸν βίον. Hdt.: ἔκλυον δὲ τὸ εἶρεός με οὐκ ἔμελλεν εἶναι
ἐπὶ τῇ μητρὶ ὅπως ἰδωσὶν ἀνδρῶν ἀξίους ἡρέας

Next Lucian follows Hdt. in giving the history of
Cleobis' children. Recall the story as told by Hdt. from

1. *Thucydides' account of the plague* (1.23-28).
2: (2.332) - 232.20 (2.341).

Again, the account of Hdt. is familiar, from
Croesus, becoming jealous of the Persian power and
alarmed at its success, sent messengers to the various
oracles for advice. The first answer of the oracle at
Delphi was in hexameter verse and part of it read,

ἤ γ' ἔς φράσας ἦ δὲ Κροαυρίου Χιζύνης
ἐπαυμένης ἐν Χαλκῇ αἰὲρ ὀρθότατος Κρέεστος. §

ἢ Χιζύκος μὲν ὑπέρστυται, Χαλκὸν δ' ἐπιδέσται, αὐτὸς μὲν
ἐπὶ τῇ πόλει τῆς ἑλπίδος ἐπιδέσται.

αὐτὸς ἐν δέσσει Χαλκὴν Χαλκὸς ἐπιδέσται ἐπιδέσται.

cf. Luc. Juv. Conf. 14 (2.637); ἢ τῆς, τῶ Κροισῆ, τῶ Ἀλκίνοῳ.

ἢ τῆς Ἀλκίνοῳ Κροισῆ, δίδω ἐπιδέσται ἐπιδέσται

ἢ τῆς Ἀλκίνοῳ Κροισῆ καὶ Χιζύνης ἐς τὸ αὐτὸ ἔργον. cf.

Juv. Sat. 30 (2.676); Καὶ γὰρ οὐκ Ἀλκίνοῳ Κροισῆ καὶ Χιζύνης

τῶν ἐν Ἀλκίνοῳ ζυνεύεται. cf. further Hdt. 1.43 with Luc. Juv.

Conf. 14 (2.637).

of the bitumen ovens mentioned by Hdt. 1.5: 51, i.e.
or bricks, *φρεσίδρα*. Here, here, is where Lucian sets
sections 11 and 12 of his "Charon", where Hermes is explaining
to Charon. *ἡμεῖς δὲ τὸν ἄνθρωπον ὅστις ἐστὶν ὁ Κροῖσος*
τὸν χρυσοῦν, ἐφ' ᾧ καὶ ἀποδείξαι μικρὸν ἴσμεν; where
Solon inquires mockingly of Croesus: *ἰσὲ μοι, ὦ Κροῖσος,*
οὐ γὰρ αὖ δίδωκε τὸν πλούτου τούτου τὸν Ἰλῆος; cf.
Jug. Trag. 30 (2.678).

Again Hdt. 1.73^o and Luc. [Hipp.] 2 (3.68), give
Croesus to lead his army across the river Halys. cf. Luc.
Jug. Trag. 41 (616), and Jug. Trag. 42 (619), where
Solon is talking about the battle with Cyrus, the defeat and capture of Croesus, the
finally adjudged him, and his marvelous escape by
ceding upon Solon and later upon Apollo. v. Hdt. 1.86. cf.
τὸν Ζόγυρος, ὅς ἐστιν ἄνθρωπος ἐξ ἁγῶν ἐπὶ τῇ νύκτι

τοὺς τοὺς Κόρυς ἀναχθῆναι -- of Hdt. 2.3(2 737).

The only reference of importance for this is 1.164.23 (or. 10.26) where he is in full agreement with Hdt. in summarizing the history of Croesus in connection with the Persians.

Cyrus. His history begins Hdt. 1.107. cf. especially 1.122: Κασίβατος βασις ἦν ἑκκλῆκτος Κόρυς Κόρυς ὁ ὀνόματι with Luc., Saec. 34(1.530): ὁ Πέρσης Κόρυς ὁ ἡγεμὼν τῶν τῶν Κόρυς. With Hdt. 1.123-130, relating especially to Astyages, cf. Dio 1.263.21 (or. 15.22); 1.312.16 (or. 23.5); 2.292.18 (or. 80.12). Cyrus' connection with Babylon is given, Hdt. 1.178-200. cf. 1.103, 106; 2.130 for Cyrus' march on Babylon (1.103.22-23). Hdt. 1.73.27 (or. 4.53). Hdt. 1.214 gives an account of Cyrus' death, how he was defeated by the Massagetai, and Tomyris, the ruler of the Massagetai filled a skin with human blood and put Cyrus' head in it: τοῦτο δὲ ἡγεμὼν ἑσθλὸς ἀνδρῶν τῶν Τόμυρης ἦν / 1780

ἐν τούτῳ, ἐπαγγέλλεται ἄνθρωπον τῆς κεφαλῆς τῆς τοῦ ἀνθρώπου. cf.
 Lucian, [Moen] 14(3.217) and especially Char. 13(1.508): Κόψον
 κὲν ἴσῃσθαι ὑπὸ κύρον; Κύρος δὲ ἄνθρωπον ὑπὸ ἑκατόντος τῆς
 Μασσαγέτιδος ἀποθανεῖν. ^{τάμνεις ἑκάστην ἡμέραν} ~~ὅπως~~ τῆς κεφαλῆς τῆς ἀποπεμπόμενης
 τοῦ κύρου ἀνέγει ἐς ἀσκήν ἐμβαλεῖ πάλιν αἵματος.

cf. [Moen] 14(3.217).

Lucian, [Moen] 14(3.217).

91-192. cf. Lucian's *Bigasas* entire, noting the word *Bigasas*.

[Moen] 14(3.217).

[Moen] 14(3.217).

Heracles, Alcmena, Amphitryon. v. Hdt. 2.43. cf. Lucian.

[Paris] 6(3.621); Dial. Deor. 10(1.229-230)

Paris, Helena. v. Hdt. 2.112 ff. Dial. 1.178.14 (or. 11.41) 2.257.13

the same account, but repudiates the tradition of Hdt.

[Moen] 14(3.217).

[Moen] 14(3.217).

[Moen] 14(3.217).

Hdt., bk. 2.

Luc. Char. 13(1.509). cf. Dial. 1.312.21 (or. 25.5); 2.257.13 (or. 11.41)

and body of uncles by Candizos, Hdt. 3.16, and 2.105.2
(*Minthaca* 37). On Egyptian worship in general, v. Hdt.
2.27-29; 2.42; especially 4.181. cf. Luc., *Deor. Conv.* 10 and 11 (3.533-
534); *Sacr.* 15 (1.539). cf. [Aristot.] 7-8 (2.363-364).

[2.442]; *Eccl.* 16 (2.726).

Unakia. v. Hdt. 3.107-113. cf. Luc., *Per. Hist.* 2.3 (2.107);
4.30 (3.477). v. below, Chap. 7.

Polycrotes, Maecandrus, Arctes. v. Hdt. 3.120-125;
3.39. cf. Luc., *Char.* 14 (1.510); *Nezom.* 16 (1.478-479); *Navig.* 26
(1.411); *Deor. Conv.* 10 (3.533-534); *Sacr.* 15 (1.539).

Gorgyous. Hdt. gives very fully, 3.153-160, the
complaint that he had been maltreated by Persians,
and offered to serve the Babylonians against the
Persians. He was received and speedily rose in favour

... agreement. finally, at the proper time he turned over the
city to Darius. Hdt. adds 3.160: ποδάρκης δὲ Λαγίας

δέξαται πρῶτον τῆςδε ἀποδίδασθαι, ὡς βοήθου τοῦ
ἐν ἡμέρῃς ἡμῶν ἀσπείρα τῆς ἀρχῆς ἡμετέρας. ἡ βασιλευσσία
οὐκ ἔκτιστο πρὸς τῇ ἐόντι προσηγορίᾳ. cf. Luc., Jap. trag. 53
(2.701); ἄλλὰ, ὦ Ἑρμῇ, τὸ τοῦ Δαρείου πᾶν κατὰς ἔχον

... permission to go to the king unannounced, which is
a needed parallel in Hdt. 3.84, 118.

Aristeas. v. Hdt. 4.14, 15. cf. Dio 2.306.25 (1.243-244)

Josephus. cf. Ant. 4.26 and Luc., Jap. trag. 16.1 (1.243-244)

cf. Hdt. 4.62 and Luc., *De Agr.* 42 (2.670); *Sacr.* 13 (1.537), etc.

cf. Hdt. 4.70 and Luc., *Tox.* (?) 367 (2.544-546)

cf. Hdt. 4.75 and Luc. [*Her.*] 2 (3.637). cf. Dio 1.312.24 (or 25.3); 1.12.6 (or. 4.45).

cf. Hdt. 4.94, 95 and Lucian, *Deor. Conc.* 9 (3.533); *Her. Hist.* 2.17 (2.114).

cf. Hdt. 4.107 and Dio 2.50-55 (or. 36.7).

The "Toxaris", which Gellert says does not belong to Lucian because it is too carefully imitative of him, promises many

parallels to Hdt. in the *Toxaris* story.

with Hdt. 4.46, 76, 77.

Chisthenes of Siege v. Hdt. 5.67 and cf. 6.126, cf. Dio 1.46.21
(or. 3.41); 1-180.3 (or. 11.47)

Pan (Batis and Artafernes). cf. Hdt. 6.94 and Luc., *His. Acc.* 7 (2.508)
cf. Hdt. 6.105 and Luc., *His. Acc.* 8 (2.508); *Dial. Deor.* 22.3 (1.271-272).

With these passages cf. Hdt. 2.46, 145 and Luc., *Philops.* 3 (3.32).

cf. Dio 1.211.10 (or. 11.148). This is a very interesting study.

Alcmaeon. v. Chap. III, under Dio Chr.

Cimon v. Hdt. 6.136. cf. Dio 2.252.29 (or. 73.6)

Xenxes. His history is given by Hdt. in books 7
and 8, cf. Luc., *Dem. Sue.* 32 (3.514); *Rhet. Proec.* 18 (3.20); *Dial. Mon.* 20.2 (1.413)

cf. Dio 1.72.7 (or. 4.45); 1.211.15 (or. 11.145); 1.247.30 (or. 13.23); etc.

Ursae Honores v. Hdt. 7.40. cf. Luc., Hist. 39(2.52) y. Dio 2.61.15 (or. 36.41).

Ursae Honores v. Hdt. 7.40. cf. Luc., Hist. 39(2.52) y. Dio 2.61.15 (or. 36.41).

Dio 2.252.22 (or. 73.5).

Boreas and Orithya v. Hdt. 7.189. cf. Luc., Salt. 40(2.292); Philops. 323.34.

Leonidas v. Hdt. 7.204. cf. Luc., Hist. Prae. 15(3.20) cf. Dio

1.211.15 (or. 11.145); 2.283.30 (or. 78.40).

Salaminis v. Hdt. 7.228; 8.35, 59, 61, 94, etc. cf. Luc., Hist.

Prae. 18(3.20); Philops. 469. cf. Dio 1.210-15 (or. 11.145); 2.298.11
(or. Coniu.); 2.295.4 (or. Coniu.)

The story of Perseus and Andromeda, Hdt. 1.23, 24, has
been held in reserve for a little more careful inspection.
The story of Perseus and Andromeda is a very common
type of story, common in mythology, but very rare in history.
will be given of Luc., Mar. ^{Dice} ~~Mar.~~ 8(1.308-309). Naturally, Lucian's
account is a very common type of story, but very rare in history.
omitted some parts altogether, but there is the same substance,
the same style. The same episodes, each beginning with Thetis reports.

The "Strong-on" Account	The "Free" Account
<p> τὸν δὲ ἐνδύοντα ἐν παρρησίᾳ ἀνέλαβε τὴν σκεπτικὴν καὶ τὴν ἐνδοκρινήσαντα τὴν ἐνδοκρινήσαντα τὴν ἐνδοκρινήσαντα τὴν ἐνδοκρινήσαντα τὴν ἐνδοκρινήσαντα τὴν </p>	<p> ἀνέλαβε τὴν σκεπτικὴν καὶ τὴν ἐνδοκρινήσαντα τὴν ἐνδοκρινήσαντα τὴν ἐνδοκρινήσαντα τὴν ἐνδοκρινήσαντα τὴν ἐνδοκρινήσαντα τὴν </p>

Hence we must recognize freedom in the account
 of Adl. in that it is "strong-on" and free in the use of
 political and economic terms. In the account of Adl. in the
 story: in another παρρησία, ἀνέλαβε, ἵσταται; in
 the other account, ἀνέλαβε, ἵσταται; in
 that we can call this account eunoetochia, as the account
 story of Adl. has been designated (Amer. Jour. Phil. 7.1114), and
 largely by means of the same words.

...
...
...
...
...

...
...
... of the dialect. Boldemann, *Studia Lucana*, 1893, 1127
(v. reviews of P. 1893 and W. J. Cl. Ph. 1893) says that the objection
is not valid because Lucian uses Ionic elsewhere and in
his "Prologus", says: "Προβόλον εἶδε κἄν καὶ τὰ ἴδια
ἐκπροβόλου βραχὺν ἦν... ὃ τὸ ἀκρίτος τῆς Ἰωνίας καὶ
...
...
... and tendencies. Schmid, 3.3, says that Dio and Lucian use
some forms, such as *οἱ* and *οἷος* used as demonstrative
pronouns (v. *Gramm.* 1.3), the third person plural perfect or
pluperfect passive, *-σαν* and *-ατο*, forms of *οἶκος*...
...
... (cf. Schmid 1.5, 232). *Lucian*, 1.14, is mentioned among
...
... some works of the second century...
...
... 1.17, after declaring that...

mixing of Attic and Ionic and that it was allowed by
Lucian and Philostratus, adds that it is evidence for the
fact that the Attic dialect was used in the 2nd century AD.

Lucian and inserts Ionic parentheses in his Attic. In
1.14 and 3-5 (1.542-544), 13-14 (1.553-554) he puts Ionic
in the mouths of Pythagoras, Democritus, Heraclitus.

The remarks of the 1st and 2nd century AD
authors.

in 1.10 and 20 (3.202) and makes him talk in Ionic.
of the 1st century AD.

Lucian's Hecatomorum Poetae. 1883, p. 21.

As remarked elsewhere, we have a good
right to count these Ionic pieces in our results, inasmuch
they were written by Lucian or not, but it is just
as well to note the Lucianic indications by the title
of the Herodotean indications. I have not yet

seen any of the Lucianic indications.

"stratagem" is a story of the Lucianic style.

I have not yet seen a few others in the

and will show the influence of Hdt. v. Blouch, *Thésaurus*

juvéniles, 1741. But such scholars as Bekker, Dindorf, Sommerbrodt are on the other side. Cousset, p. 63, says:

d'Hérodote, dont l'écrivain imite non seulement le langage, mais toutes les habitudes d'esprit presque dans leurs moindres particularités. L'intention, dans ce cas, ne

serait pas douteuse; sous une forme un peu plus dissimulée, l'objet de l'écrit est le même que celui

de rendre vraisemblables, par un air de sincérité des choses qu'on tire de son imagination en les



menons de passer en revue. The last writer I have
mentioned is a well-known and able scholar, and his
views are of great importance, especially
the principal one being the dialect, the other its
superstitious character, cf. Amer. Jour. Phil. 1.47:
"Hrokolos is more or less closely imitated in
D.D.S. and Astral."

Dr. Allison has said that we must assume
that the person who wrote the "Dignified"
author or as a covert satire on such a person.
Lucien has appeared in the latter role in a number of
places, "Alexander", "Philopseudes", "Peregrinus". He is now
to be a satirist in the "Dignified Goddess". He has not
told us in so many words that he is going to tell
us he begins by asking why a man should be

the day the ground is

the ground is the same as the ground

the ground is the same as the ground

the ground is the same as the ground

the ground is the same as the ground

the ground is the same as the ground
the ground is the same as the ground

could happen but must of the things
0.5.10. The things of the world are the things
The things of the world are the things

does not militate against our point. cf. also 5-4 D.P. 1
διόνος δὲ βοῶν ἀπορᾶς τε καὶ θυγῆας καὶ ἀγᾶς καὶ
οἶας· οἶας δὲ μοῦρας ἱραγῆας νομίζοντες ἀνὰ διόνος
οἶας οὐκ ὀκνῶσαι. Whether Lucian got such things
from old Testament mythology or not, it is sufficient
for our purpose that the same class of things are
found in Greek — the 1922 — — — — —
— — — — — as Lucian's indications. It may serve us a double
purpose to cite what Dr. Allusion gives as Lucianic
because it is Herodotian. He thinks the grave statement
of 9.3 — that all the water from the deluge ran into
a small hole, etc. — is in comic imitation of Hdt.,
inimicably Lucian vouches for the truth of the
statement that the image of Apollo with priests
were always placed up and it is

on the ground (537). Now are these all, if 528-1. In
addition to the other passages mentioned above, I find
nothing more of the same kind in the whole of the
Lucianic corpus.

Lucian's satire at the end of 528: "For my part, I
think the fear of falling also contributes a good
deal to their wakefulness", and mockery at the
end of 530. with the words of this section: ἀπόγευ
ζῶντων ὄψιν ἀκρυοσύνῃ ὀκνῶν πέρεσιν ὑπὸ χύμας
ὑπὸ Ἀραβίῃς. cf. Hdt. 3.113: ἀπόγευ δὲ ὑπὸ χύμας ὑπὸ
Ἀραβίῃς τροπείων ἡμῶν ἡδύ. cf. Str. Hist. 2.5 (2107): καὶ
ῥωδῆες; διὰ φθὸν ὁ οὐκ ἐπαρῆς ὑπὸ χύμας
ὑπὸ ῥωδαίων Ἀραβίῃς, ὅτι γὰρ ---

Kindorf's objections to the Lucianic composition of the
text are hardly valid, as well as the suggestion
that the 538. is an imitation of Hdt. The proof of the
Lucianic origin is really a matter for the future.

χρῶνται ῥηδάζασθαι καὶ ἰδρῶναι ἄρζασθαι καὶ πτόμεν ἔχει
καὶ ἡ καρδία ἀντιπρόσθετος· τὰ δὲ μετόχια ἐμφανῆς τῶν
ἐν τῇ φράσει ὡς ἐν τῇ φράσει.

τόδε τὸ ὄνομα οὐκ ἄρα τῇ πόλει οὐκ ἐκφράζει ἔστιν·
ib. 28 (3.473): δοκέει δ' ὡς μοι, καὶ ὅδε ἐς ἑκάστη μέγαν
τῶν θυγίον ἀντὶς ἀνέρχεται. With the last two of the

form. 16 (1.21): ταῦτα μέγαν μοι ἰδὼν ἀντίπαις ἔα ὡς,
ἐγὼ δόκει, ἑκαπαρχοὺς πρὸς τὸν τῶν πατρῶν φόβον.

Sommerbrodt remarks upon this passage that ἐγὼ
δοκέω, μοι δοκέω, ἐγὼ δόκει, μοι δοκέω are often
used parenthetically as here. v. Lehmann to the same
passage and then to the same effect. The last two of the
examples are parenthetical and not the first.

We may add in regard to ἐγὼ a point
already emphasized for Hdt. and Lucian, its use

facts before something else introduced by ἐγὼ, cf. ib.

ib. 12 (3.457): ὁ μὲν τὸν ἀρχαῖον ἱερεῖα παρὰ ἐγὼ

those found in Hdt. and Lucian, in the same way we find short sentences, the same rosary effect, the same aversion to overraging up the number of clauses

periods and cola. e.g. cf. 32 (3.478): τὸ δὲ δὴ κίχονας
δόξον ἄγνω, τόντο ἀπηγύσονται διδορ ἐπὶ τῇ κεφαλῇ
φορέει, δυχνὶς καδέσσαι, οὐτομα δὲ οἱ τὸν ἔχον
ἡ συνουχί. ἀπὸ τούτων ἐν τοκεὶ σέβας πόσδον
ἀποδάμπτει, ὑπὸ δὲ οἱ καὶ ὁ κῆρς ἅπας ἄνδρ ἐπὶ
δύχνοσι φαίνεσθαι ἐν τῇ κέρῳ δὲ τὸ κέρ φέρος ἄσθενέει.
ἰστέον δὲ ἔχει κάρτα πυρώδεια.

The great abundance of coordinating
particles in A.P.S. is really an over-abundance, and
that too at the expense of principles. For in
the piece falls far short of Hdt. and Lucian.

place can it be called poly-mitochondria or even eumitochondria, though a few authors can be cited like 27 (3.473): *ἴσχυς γὰρ ἐς πανήγυρ' ὁπλομένη ἰδοῦσα καὶ ὅτ' ἐς ἰότα καὶ ἰοῦτα ἔτι ἀσβεστόν ἔχοντα ἔρπει μέγαλα ἰόχια, μετὰ δὲ καθύστα ἀσπεία ἰότα ἔρπει*.
The authors are interested in the
mitochondria of the cell as a whole.

The poly-mitochondria effect is a
a certain opportunity for the authors to find the
a very large difference. By the way, from
paranomasia we find some 15 examples of the
doxor deger group, cf. Hdt. 1.14: *ἀνίδυκε ἰσοδύματα*.
Repetition is on a par with Hdt. and Lucian, also
frequent, owing to the large number of coordinate
phrases.

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The doxor deger group may be taken
as evidence in the chapter, see footnote 11. Hdt.
Hdt. 2.29 (3.473): *ἡ δὲ τοῦτο περὶ τοῦτο*

ὅπως εἰς φανεροῦς, cf. Hdt. 1.24: πάντα ε.
τοῦτο ἐλαφρότερον ἀεὶ αἰσας δι' ὑπέρθετα... the
only point of relative later age for this
comparison with Hdt., the brief summarizing of what
has come before may be understood in the same
way. Hence the examples given under (1) and (2)
(3.465); 23(3.470). To this add 3-3(3.487): ἀνείων εἰ
τὸν ὀκείων τὸν νέκυνος ἕκαστος φησὶ ἀγασσας
ἀριώτερον φησὶ τὸν τρύκοντα καὶ τὰς κεφαλὰς
ἐπὶ τὸν ὀκείων τὸν νέκυνος ἕκαστος φησὶ ἀγασσας
τοῦτο οὖν.

The first part of the passage
probably in the context of the
expression, ὅπως εἰς φανεροῦς. This and
coordination on the two cardinal sentences of the
the subject of comparison. In the first
sentence, (1(3.451): ὅπως εἰς φανεροῦς ὅπως εἰς φανεροῦς
ἀπὸ τὸν ἑσπερίων ποταμῶν, κατέεσται εἰς τὴν καὶ
ὅπως εἰς φανεροῦς ἑσπερίων ποταμῶν. The very same

...and the fact that the ... of ...
... of ... and ... is ...
the point of It is ...
... the fact that ...

... of ... , ...
... of ... - all the ...
... the ... of ...
... the ...

... πp_2 . We now see that the D.S. uses
 πp_1 15 times as opposed to πp_1 3 times. ...
D.S. is not an imitation of Plato and it is hardly
likely that Lucian would put in the mouth of ...
an anastrophic πp_1 in imitation of Plato. The
presumption is that both are under the influence of
H.L., and why not both Lucian's?

Exactly the same condition of ...
concerning ... where we would expect ...
except in H.L., the ... of ... 2, 3, 3, 3,
54. The D.S. contains, ... H.L. in its ...

occurs in Dial. Thar. 84, which has been shown above
to be decidedly Anaxagorean. Is there not a presumption
that the same influence is at work in the
influences, if not the same?

As Lucian, so the D.D.S., uses the third attributive
position. 17, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

It is common with Lucian to use the third attributive
has the participle of $\epsilon\gamma\epsilon\iota$ with extraordinary frequency.

Finally, there is to a very marked degree
the same use of $\epsilon\gamma\epsilon\iota$ in the third attributive position
for all the verbs in the third attributive position.
The following are the verbs in the third attributive position
in the D.D.S. which are used in the third attributive position.

of truth. cf. 7 (3.455); 11 (3.457); 13 (3.459); $\epsilon\gamma\epsilon\iota$ δὲ καὶ τὴν
χάριτα εἶδεν, καὶ εἶπεν ὑπὸ τῇ νύτῃ καὶ χαρὰ καὶ πόθος;

1. 1010 (3.455) 1011 (3.456) 1012 (3.457) 1013 (3.458) 1014 (3.459) 1015 (3.460) 1016 (3.461) 1017 (3.462) 1018 (3.463) 1019 (3.464) 1020 (3.465) 1021 (3.466) 1022 (3.467) 1023 (3.468) 1024 (3.469) 1025 (3.470) 1026 (3.471) 1027 (3.472) 1028 (3.473) 1029 (3.474) 1030 (3.475) 1031 (3.476) 1032 (3.477) 1033 (3.478) 1034 (3.479) 1035 (3.480) 1036 (3.481) 1037 (3.482) 1038 (3.483) 1039 (3.484) 1040 (3.485) 1041 (3.486) 1042 (3.487) 1043 (3.488) 1044 (3.489) 1045 (3.490) 1046 (3.491) 1047 (3.492) 1048 (3.493) 1049 (3.494) 1050 (3.495) 1051 (3.496) 1052 (3.497) 1053 (3.498) 1054 (3.499) 1055 (3.500) 1056 (3.501) 1057 (3.502) 1058 (3.503) 1059 (3.504) 1060 (3.505) 1061 (3.506) 1062 (3.507) 1063 (3.508) 1064 (3.509) 1065 (3.510) 1066 (3.511) 1067 (3.512) 1068 (3.513) 1069 (3.514) 1070 (3.515) 1071 (3.516) 1072 (3.517) 1073 (3.518) 1074 (3.519) 1075 (3.520) 1076 (3.521) 1077 (3.522) 1078 (3.523) 1079 (3.524) 1080 (3.525) 1081 (3.526) 1082 (3.527) 1083 (3.528) 1084 (3.529) 1085 (3.530) 1086 (3.531) 1087 (3.532) 1088 (3.533) 1089 (3.534) 1090 (3.535) 1091 (3.536) 1092 (3.537) 1093 (3.538) 1094 (3.539) 1095 (3.540) 1096 (3.541) 1097 (3.542) 1098 (3.543) 1099 (3.544) 1100 (3.545) 1101 (3.546) 1102 (3.547) 1103 (3.548) 1104 (3.549) 1105 (3.550) 1106 (3.551) 1107 (3.552) 1108 (3.553) 1109 (3.554) 1110 (3.555) 1111 (3.556) 1112 (3.557) 1113 (3.558) 1114 (3.559) 1115 (3.560) 1116 (3.561) 1117 (3.562) 1118 (3.563) 1119 (3.564) 1120 (3.565) 1121 (3.566) 1122 (3.567) 1123 (3.568) 1124 (3.569) 1125 (3.570) 1126 (3.571) 1127 (3.572) 1128 (3.573) 1129 (3.574) 1130 (3.575) 1131 (3.576) 1132 (3.577) 1133 (3.578) 1134 (3.579) 1135 (3.580) 1136 (3.581) 1137 (3.582) 1138 (3.583) 1139 (3.584) 1140 (3.585) 1141 (3.586) 1142 (3.587) 1143 (3.588) 1144 (3.589) 1145 (3.590) 1146 (3.591) 1147 (3.592) 1148 (3.593) 1149 (3.594) 1150 (3.595) 1151 (3.596) 1152 (3.597) 1153 (3.598) 1154 (3.599) 1155 (3.600) 1156 (3.601) 1157 (3.602) 1158 (3.603) 1159 (3.604) 1160 (3.605) 1161 (3.606) 1162 (3.607) 1163 (3.608) 1164 (3.609) 1165 (3.610) 1166 (3.611) 1167 (3.612) 1168 (3.613) 1169 (3.614) 1170 (3.615) 1171 (3.616) 1172 (3.617) 1173 (3.618) 1174 (3.619) 1175 (3.620) 1176 (3.621) 1177 (3.622) 1178 (3.623) 1179 (3.624) 1180 (3.625) 1181 (3.626) 1182 (3.627) 1183 (3.628) 1184 (3.629) 1185 (3.630) 1186 (3.631) 1187 (3.632) 1188 (3.633) 1189 (3.634) 1190 (3.635) 1191 (3.636) 1192 (3.637) 1193 (3.638) 1194 (3.639) 1195 (3.640) 1196 (3.641) 1197 (3.642) 1198 (3.643) 1199 (3.644) 1200 (3.645) 1201 (3.646) 1202 (3.647) 1203 (3.648) 1204 (3.649) 1205 (3.650) 1206 (3.651) 1207 (3.652) 1208 (3.653) 1209 (3.654) 1210 (3.655) 1211 (3.656) 1212 (3.657) 1213 (3.658) 1214 (3.659) 1215 (3.660) 1216 (3.661) 1217 (3.662) 1218 (3.663) 1219 (3.664) 1220 (3.665) 1221 (3.666) 1222 (3.667) 1223 (3.668) 1224 (3.669) 1225 (3.670) 1226 (3.671) 1227 (3.672) 1228 (3.673) 1229 (3.674) 1230 (3.675) 1231 (3.676) 1232 (3.677) 1233 (3.678) 1234 (3.679) 1235 (3.680) 1236 (3.681) 1237 (3.682) 1238 (3.683) 1239 (3.684) 1240 (3.685) 1241 (3.686) 1242 (3.687) 1243 (3.688) 1244 (3.689) 1245 (3.690) 1246 (3.691) 1247 (3.692) 1248 (3.693) 1249 (3.694) 1250 (3.695) 1251 (3.696) 1252 (3.697) 1253 (3.698) 1254 (3.699) 1255 (3.700) 1256 (3.701) 1257 (3.702) 1258 (3.703) 1259 (3.704) 1260 (3.705) 1261 (3.706) 1262 (3.707) 1263 (3.708) 1264 (3.709) 1265 (3.710) 1266 (3.711) 1267 (3.712) 1268 (3.713) 1269 (3.714) 1270 (3.715) 1271 (3.716) 1272 (3.717) 1273 (3.718) 1274 (3.719) 1275 (3.720) 1276 (3.721) 1277 (3.722) 1278 (3.723) 1279 (3.724) 1280 (3.725) 1281 (3.726) 1282 (3.727) 1283 (3.728) 1284 (3.729) 1285 (3.730) 1286 (3.731) 1287 (3.732) 1288 (3.733) 1289 (3.734) 1290 (3.735) 1291 (3.736) 1292 (3.737) 1293 (3.738) 1294 (3.739) 1295 (3.740) 1296 (3.741) 1297 (3.742) 1298 (3.743) 1299 (3.744) 1300 (3.745) 1301 (3.746) 1302 (3.747) 1303 (3.748) 1304 (3.749) 1305 (3.750) 1306 (3.751) 1307 (3.752) 1308 (3.753) 1309 (3.754) 1310 (3.755) 1311 (3.756) 1312 (3.757) 1313 (3.758) 1314 (3.759) 1315 (3.760) 1316 (3.761) 1317 (3.762) 1318 (3.763) 1319 (3.764) 1320 (3.765) 1321 (3.766) 1322 (3.767) 1323 (3.768) 1324 (3.769) 1325 (3.770) 1326 (3.771) 1327 (3.772) 1328 (3.773) 1329 (3.774) 1330 (3.775) 1331 (3.776) 1332 (3.777) 1333 (3.778) 1334 (3.779) 1335 (3.780) 1336 (3.781) 1337 (3.782) 1338 (3.783) 1339 (3.784) 1340 (3.785) 1341 (3.786) 1342 (3.787) 1343 (3.788) 1344 (3.789) 1345 (3.790) 1346 (3.791) 1347 (3.792) 1348 (3.793) 1349 (3.794) 1350 (3.795) 1351 (3.796) 1352 (3.797) 1353 (3.798) 1354 (3.799) 1355 (3.800) 1356 (3.801) 1357 (3.802) 1358 (3.803) 1359 (3.804) 1360 (3.805) 1361 (3.806) 1362 (3.807) 1363 (3.808) 1364 (3.809) 1365 (3.810) 1366 (3.811) 1367 (3.812) 1368 (3.813) 1369 (3.814) 1370 (3.815) 1371 (3.816) 1372 (3.817) 1373 (3.818) 1374 (3.819) 1375 (3.820) 1376 (3.821) 1377 (3.822) 1378 (3.823) 1379 (3.824) 1380 (3.825) 1381 (3.826) 1382 (3.827) 1383 (3.828) 1384 (3.829) 1385 (3.830) 1386 (3.831) 1387 (3.832) 1388 (3.833) 1389 (3.834) 1390 (3.835) 1391 (3.836) 1392 (3.837) 1393 (3.838) 1394 (3.839) 1395 (3.840) 1396 (3.841) 1397 (3.842) 1398 (3.843) 1399 (3.844) 1400 (3.845) 1401 (3.846) 1402 (3.847) 1403 (3.848) 1404 (3.849) 1405 (3.850) 1406 (3.851) 1407 (3.852) 1408 (3.853) 1409 (3.854) 1410 (3.855) 1411 (3.856) 1412 (3.857) 1413 (3.858) 1414 (3.859) 1415 (3.860) 1416 (3.861) 1417 (3.862) 1418 (3.863) 1419 (3.864) 1420 (3.865) 1421 (3.866) 1422 (3.867) 1423 (3.868) 1424 (3.869) 1425 (3.870) 1426 (3.871) 1427 (3.872) 1428 (3.873) 1429 (3.874) 1430 (3.875) 1431 (3.876) 1432 (3.877) 1433 (3.878) 1434 (3.879) 1435 (3.880) 1436 (3.881) 1437 (3.882) 1438 (3.883) 1439 (3.884) 1440 (3.885) 1441 (3.886) 1442 (3.887) 1443 (3.888) 1444 (3.889) 1445 (3.890) 1446 (3.891) 1447 (3.892) 1448 (3.893) 1449 (3.894) 1450 (3.895) 1451 (3.896) 1452 (3.897) 1453 (3.898) 1454 (3.899) 1455 (3.900) 1456 (3.901) 1457 (3.902) 1458 (3.903) 1459 (3.904) 1460 (3.905) 1461 (3.906) 1462 (3.907) 1463 (3.908) 1464 (3.909) 1465 (3.910) 1466 (3.911) 1467 (3.912) 1468 (3.913) 1469 (3.914) 1470 (3.915) 1471 (3.916) 1472 (3.917) 1473 (3.918) 1474 (3.919) 1475 (3.920) 1476 (3.921) 1477 (3.922) 1478 (3.923) 1479 (3.924) 1480 (3.925) 1481 (3.926) 1482 (3.927) 1483 (3.928) 1484 (3.929) 1485 (3.930) 1486 (3.931) 1487 (3.932) 1488 (3.933) 1489 (3.934) 1490 (3.935) 1491 (3.936) 1492 (3.937) 1493 (3.938) 1494 (3.939) 1495 (3.940) 1496 (3.941) 1497 (3.942) 1498 (3.943) 1499 (3.944) 1500 (3.945) 1501 (3.946) 1502 (3.947) 1503 (3.948) 1504 (3.949) 1505 (3.950) 1506 (3.951) 1507 (3.952) 1508 (3.953) 1509 (3.954) 1510 (3.955) 1511 (3.956) 1512 (3.957) 1513 (3.958) 1514 (3.959) 1515 (3.960) 1516 (3.961) 1517 (3.962) 1518 (3.963) 1519 (3.964) 1520 (3.965) 1521 (3.966) 1522 (3.967) 1523 (3.968) 1524 (3.969) 1525 (3.970) 1526 (3.971) 1527 (3.972) 1528 (3.973) 1529 (3.974) 1530 (3.975) 1531 (3.976) 1532 (3.977) 1533 (3.978) 1534 (3.979) 1535 (3.980) 1536 (3.981) 1537 (3.982) 1538 (3.983) 1539 (3.984) 1540 (3.985) 1541 (3.986) 1542 (3.987) 1543 (3.988) 1544 (3.989) 1545 (3.990) 1546 (3.991) 1547 (3.992) 1548 (3.993) 1549 (3.994) 1550 (3.995) 1551 (3.996) 1552 (3.997) 1553 (3.998) 1554 (3.999) 1555 (4.000) 1556 (4.001) 1557 (4.002) 1558 (4.003) 1559 (4.004) 1560 (4.005) 1561 (4.006) 1562 (4.007) 1563 (4.008) 1564 (4.009) 1565 (4.010) 1566 (4.011) 1567 (4.012) 1568 (4.013) 1569 (4.014) 1570 (4.015) 1571 (4.016) 1572 (4.017) 1573 (4.018) 1574 (4.019) 1575 (4.020) 1576 (4.021) 1577 (4.022) 1578 (4.023) 1579 (4.024) 1580 (4.025) 1581 (4.026) 1582 (4.027) 1583 (4.028) 1584 (4.029) 1585 (4.030) 1586 (4.031) 1587 (4.032) 1588 (4.033) 1589 (4.034) 1590 (4.035) 1591 (4.036) 1592 (4.037) 1593 (4.038) 1594 (4.039) 1595 (4.040) 1596 (4.041) 1597 (4.042) 1598 (4.043) 1599 (4.044) 1600 (4.045) 1601 (4.046) 1602 (4.047) 1603 (4.048) 1604 (4.049) 1605 (4.050) 1606 (4.051) 1607 (4.052) 1608 (4.053) 1609 (4.054) 1610 (4.055) 1611 (4.056) 1612 (4.057) 1613 (4.058) 1614 (4.059) 1615 (4.060) 1616 (4.061) 1617 (4.062) 1618 (4.063) 1619 (4.064) 1620 (4.065) 1621 (4.066) 1622 (4.067) 1623 (4.068) 1624 (4.069) 1625 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(4.147) 1703 (4.148) 1704 (4.149) 1705 (4.150) 1706 (4.151) 1707 (4.152) 1708 (4.153) 1709 (4.154) 1710 (4.155) 1711 (4.156) 1712 (4.157) 1713 (4.158) 1714 (4.159) 1715 (4.160) 1716 (4.161) 1717 (4.162) 1718 (4.163) 1719 (4.164) 1720 (4.165) 1721 (4.166) 1722 (4.167) 1723 (4.168) 1724 (4.169) 1725 (4.170) 1726 (4.171) 1727 (4.172) 1728 (4.173) 1729 (4.174) 1730 (4.175) 1731 (4.176) 1732 (4.177) 1733 (4.178) 1734 (4.179) 1735 (4.180) 1736 (4.181) 1737 (4.182) 1738 (4.183) 1739 (4.184) 1740 (4.185) 1741 (4.186) 1742 (4.187) 1743 (4.188) 1744 (4.189) 1745 (4.190) 1746 (4.191) 1747 (4.192) 1748 (4.193) 1749 (4.194) 1750 (4.195) 1751 (4.196) 1752 (4.197) 1753 (4.198) 1754 (4.199) 1755 (4.200) 1756 (4.201) 1757 (4.202) 1758 (4.203) 1759 (4.204) 1760 (4.205) 1761 (4.206) 1762 (4.207) 1763 (4.208) 1764 (4.209) 1765 (4.210) 1766 (4.211) 1767 (4.212) 1768 (4.213) 1769 (4.214) 1770 (4.215) 1771 (4.216) 1772 (4.217) 1773 (4.218) 1774 (4.219) 1775 (4.220) 1776 (4.221) 1777 (4.222) 1778 (4.223) 1779 (4.224) 1780 (4.225) 1781 (4.226) 1782 (4.227) 1783 (4.228) 1784 (4.229) 1785 (4.230) 1786 (4.231) 1787 (4.232) 1788 (4.233) 1789 (4.234) 1790 (4.235) 1791 (4.236) 1792 (4.237) 1793 (4.238) 1794 (4.239) 1795 (4.240) 1796 (4.241) 1797 (4.242) 1798 (4.243) 1799 (4.244) 1800 (4.245) 1801 (4.246) 1802 (4.247) 1803 (4.248) 1804 (4.249) 1805 (4.250) 1806 (4.251) 1807 (4.252) 1808 (4.253) 1809 (4.254) 1810 (4.255) 1811 (4.256) 1812 (4.257) 1813 (4.258) 1814 (4.259) 1815 (4.260) 1816 (4.261) 1817 (4.262) 1818 (4.263) 1819 (4.264) 1820 (4.265) 1821 (4.266) 1822 (4.267) 1823 (4.268) 1824 (4.269) 1825 (4.270) 1826 (4.271) 1827 (4.272) 1828 (4.273) 1829 (4.274) 1830 (4.275) 1831 (4.276) 1832 (4.277) 1833 (4.278) 1834 (4.279) 1835 (4.280) 1836 (4.281) 1837 (4.282) 1838 (4.283) 1839 (4.284) 1840 (4.285) 1841 (4.286) 1842 (4.287) 1843 (4.288) 1844 (4.289) 1845 (4.290) 1846 (4.291) 1847 (4.292) 1848 (4.293) 1849 (4.294) 1850 (4.295) 1851 (4.296) 1852 (4.297) 1853 (4.298) 1854 (4.299) 1855 (4.300) 1856 (4.301) 1857 (4.302) 1858 (4.303) 1859 (4.304) 1860 (4.305) 1861 (4.306) 1862 (4.307) 1863 (4.308) 1864 (4.309) 1865 (4.310) 1866 (4.311) 1867 (4.312) 1868 (4.313) 1869 (4.314) 1870 (4.315) 1871 (4.316) 1872 (4.317) 1873 (4.318) 1874 (4.319) 1875 (4.320) 1876 (4.321) 1877 (4.322) 1878 (4.323) 1879 (4.324) 1880 (4.325) 1881 (4.326) 1882 (4.327) 1883 (4.328) 1884 (4.329) 1885 (4.330) 1886 (4.331) 1887 (4.332) 1888 (4.333) 1889 (4.334) 1890 (4.335) 1891 (4.336) 1892 (4.337) 1893 (4.338) 1894 (4.339) 1895 (4.340) 1896 (4.341) 1897 (4.342) 1898 (4.343) 1899 (4.344) 1900 (4.345) 1901 (4.346) 1902 (4.347) 1903 (4.348) 1904 (4.349) 1905 (4.350) 1906 (4.351) 1907 (4.352) 1908 (4.353) 1909 (4.354) 1910 (4.355) 1911 (4.356) 1912 (4.357) 1913 (4.358) 1914 (4.359) 1915 (4.360) 1916 (4.361) 1917 (4.362) 1918 (4.363) 1919 (4.364) 1920 (4.365) 1921 (4.366) 1922 (4.367) 1923 (4.368) 1924 (4.369) 1925 (4.370) 1926 (4.371) 1927 (4.372) 1928 (4.373) 1929 (4.374) 1930 (4.375) 1931 (4.376) 1932 (4.377) 1933 (4.378) 1934 (4.379) 1935 (4.380) 1936 (4.381) 1937 (4.382) 1938 (4.383) 1939 (4.384) 1940 (4.385) 1941 (4.386) 1942 (4.387) 1943 (4.388) 1944 (4.389) 1945 (4.390) 1946 (4.391) 1947 (4.392) 1948 (4.393) 1949 (4.394) 1950 (4.395) 1951 (4.396) 1952 (4.397) 1953 (4.398) 1954 (4.399) 1955 (4.400) 1956 (4.401) 1957 (4.402) 1958 (4.403) 1959 (4.404) 1960 (4.405) 1961 (4.406) 1962 (4.407) 1963 (4.408) 1964 (4.409) 1965 (4.410) 1966 (4.411) 1967 (4.412) 1968 (4.413) 1969 (4.414) 1970 (4.415) 1971 (4.416) 1972 (4.417) 1973 (4.418) 1974 (4.419

ἰσχυροῦς. τὰ δὲ ἰδιώτες πορεύοντες, ἑταῖροι καὶ
ἀνυψόμενοι; 60(3.490); καὶ ἡμεῖς πορεύομεν. The first
expressions are too common. Here as elsewhere the
style is too common.

We will add, to confirm Herodotian imitation,
one or two strong Herodotian peculiarities. A lone
mention is sufficient. Note the extraordinary
frequency 1. of ὅδε in all its forms, 2. of the article
used as a relative in such expressions as τὸν
ἐκείνου ὅπερ, 2(3.452). This is very much overdone.
The other peculiarities are not independently
admirably, especially ἵς and ἡς α'. cf. 38(3.482),
39(3.482), 49(3.485). Again καὶ ὅσα which is found
to any extent only in Hdt. and tragedy abounds
here. cf. Luc. Column. 3(3.128).

The facts presented justify the
conclusion that the B.H. is an imitation of Hdt.
however imperfect it may be. Many indications
point to the same conclusion.

If we conclude that it was not written by Lucian,
 such a conclusion must not be based upon its
 suppositious tendency and the character of the
 work, as in the case of the other works of
 Lucian. It is not because it is unworthy of him,
 if Lucian was trying his
 best to write — the nature of the work.

Daniel Allen Penick (as) the son of (English and
Scotch-Irish parents,) Dixon Brown. Penick and
Elizabeth Allen, Eastman (N.C.) were born —
Cabarrus Co., N.C., Sept. 7, 1869. (Until his first
year, when ^{and re} he) moved with his parents to
Texas (the ^{in 1883} active duties of a farmer boy
deprived him, for the most part, of all educational
advantages, except home learning which he
received much above the average) At the age
of 14 he entered the public schools of Austin,
Texas (and in one year was ready for the
High School course of three years, which he
finished in two with almost honors. He at once
entered the University of Texas from which he
graduated (honors — rank 11th degree of 188 —
1896. The next year — fellow — he studied French,
Latin, and Philosophy under Professors Sternett, Fitzhugh, and
others, and received the degree of A.B. (honors — rank 11th
degree of 1897 — 1898. The next year — he studied French, Latin, and
Philosophy under Professors Sternett, Fitzhugh, and others, and received the degree of A.B. (honors — rank 11th degree of 1898 — 1899.)

private teaching class in the University (1881-82) & for next
two years were engaged in teaching, one in the depart-
ments of Latin and English in the High School of Paris, Tex.
the other in the Department of Greek and Latin
Dartmouth College at Hanover, N.H. In Sept.
1884 he entered the Johns Hopkins University where
he has since pursued the classical course, Greek
Latin and Sanskrit under Professor Christopher Whipple
at Baltimore, to whom he owes a great personal
appreciation for (his encouragement) guidance and
instruction, he held the university scholarship
for a Department of Greek in 1886 & in the
Greek fellowship in 1887 & (during much of
this course valuable assistance & financial
help have been received from Baltimore, besides
small grants from the Johns Hopkins College.)

